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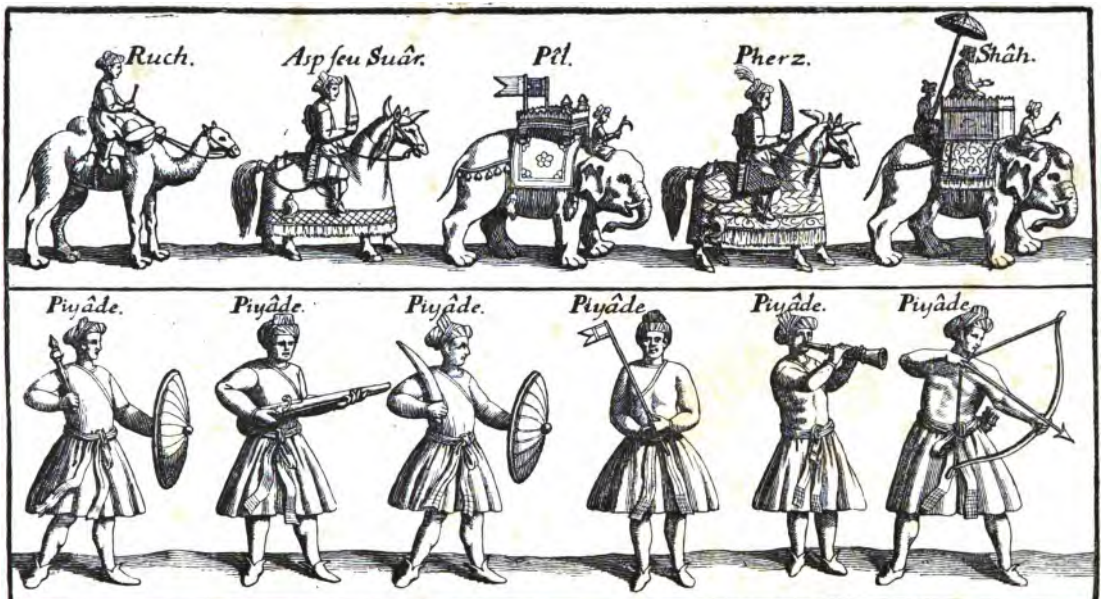

INDIAN CHESSMEN.

[See page 176.

CHESS FOR BEGINNERS

AND

THE BEGINNINGS OF CHESS

BY

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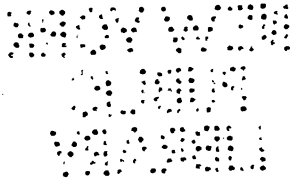


PREFACE.

THE object of this work is to give a clear summary of the elements of Chess, and to bring within a small compass much of the knowledge that has been gained about the literary and historical features of this ancient pastime.

In carrying out the first part of his task the author has endeavoured to obviate the necessity of a teacher; and if to do this many words have been used, it should be remembered how many more would be employed in an oral lesson over a board.

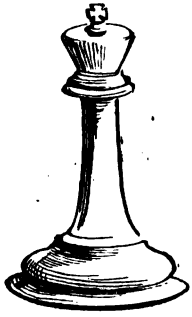
In treating the second part many limitations were apparent, especially as regards illustration. Swords, violins, playing-cards, and, lastly, pipes, have been handsomely illustrated, but not chess-pieces — to mention only a fragment of the subject. To have done thoroughly even what has been attempted would require an acquaintance with five or six

Continental languages, *plus* Latin, Sanskrit, Arabic, Persian, and Chinese—possibly also Pâli.

Referring to the early Indian mention of the game, there are articles on this point in the *Indian Studies* of Professor Dr. Weber, in the *German Oriental Journal*, and in the *Royal Academy of Science in Berlin*. The author was not aware of the existence of these until lately, but they have all, up to their dates, been assimilated by Dr. Van der Linde in his classical works.

Thanks are due to the publisher for drawing attention to Mr. G. Walker's amusing book, which, among so many others older and younger, had been overlooked. It contains a good bibliography.

In conclusion, as it would be impossible in a work of this character to make independent acknowledgments of the authorities who have been consulted, the best sentiment that can be added seems to be—*Suum cuique*.



KING.

CHAPTER I.

'An interest in Chess once roused, the fascination of games of chance, with their inseparable temptation to gambling, is lost for ever.'—R. F. GREEN in 'Chess.'

'VALERIAN rehearses that there was a good woman of Syracuse that would not lie unto the king of Sicily which was named Dionysius. And this king was so full of tyranny and so cruel that all the world desired his death and cursed him —save this woman only, which was so old that she had seen three or four kings reigning in the country. And every morning, as soon as she was risen, she prayed to God that He would give unto the tyrant good life and long, and that she might never see his death; and when the King Dionysius knewe this, he sent for her and marvelled much hereof, for he knew

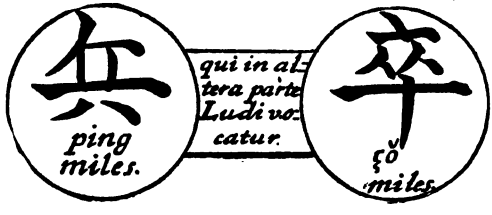
well that he was sore be-hated, and demanded her what cause made her to pray for him. And she answered and said to him: "Sire, when I was a maid we had a right cruel tyrant to our king, of whom we coveted sore the death, and when he was dead there came after him a worse, of whom we coveted also the death, and when we were delivered of him thou camest to be our Lorde, which art worste of all other. And now I doubt if we have one after thee he shall be worse than thou, and therefore I pray for thee." And when Dionysius understood she was so hardy in saying the truth he durst not torment her for shame, because she was so olde.'

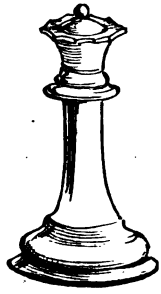
This story is found in the *second* book printed in England, according to the late Mr. Blades—Caxton's 'Game and Playe of the Chesse.' Caxton translated it from the French of *Jean de Vigny*, who had turned it into that language from the Latin of an earlier writer, Jacobus de Cassalis, a Benedictine monk.

Warton puts the date of De Cassalis's work at the end of the thirteenth century. Its title varies in different manuscripts, but may be given generally as: 'Rules for morals and Government founded on the game of Chess.' There is more about morals than chess in it, as may be judged from the specimen given. De Cassoles—there is great choice in spelling his name—wrote as if all his readers knew the

game, and Caxton dedicated the translation 'to the right noble right excellent and vertuous Prince George duc of Clarence Earl of Warwyck and of Salisburye grete Chamberlain of England, &c.'

Caxton and chess are so connected in people's minds that it seemed appropriate to put him forward first, before going back to an earlier period; but this story, by rights, belongs to the second division of my subject—'the beginners of chess'—and those already acquainted with 'the game and play' will find it continued further on. They may pass over, if they prefer to do so, to that page.





QUEEN.

CHAPTER II.

'This game an Indian Brahmin did invent
The force of Eastern wisdom to express,
From thence the same to busy Europe sent;
The modern Lombards stil'd it pensive chess.'
—DENHAM.

THE best way of learning chess, or anything else, is to find out an agreeable person willing to teach you—using a book for after-reference—and, failing such a person, to search it out for yourself—or yourselves—as two will do it better than one, by the aid of a work of an elementary character expressed in plain terms, as I hope to make this.

In the first place, then, a chessboard and a set of men are necessary. The latter alone are to be purchased at all prices, from sets in 'African ivory,' after Staunton's pattern, down to flimsy wooden

pieces for two and three pence—this in the shops. I noticed a boy in the street not long ago offering a draughtboard, and men with it, for a penny.

At the end of a little work published some fifty years ago, entitled 'Chess for the Millions,' was advertised: 'Also now ready, price threepence only, a chessboard for the millions, with men complete.'[1] Serviceable sets might be cheaper than they now are. Perhaps they could be manfactured from metal run in moulds, of some simple form, as the more elaborate German toy-soldiers are made. Pieces can be made out of corks of varying heights with a little ingenuity, or from slices of that material with drawings of the men pasted on, and a board by ruling off a piece of mill-board into squares.

Dr. Hyde, in his old Latin work on chess, mentions that in some parts of the East a chequered cloth is spread out, and that they even play with stones upon squares marked upon the pavement. We Westerns, however, have lost the useful and original habit of sitting comfortably on the level ground, to work or play.[2] Witness where a chorus or posse of shepherds and shepherdesses have to sit flat on the stage of a theatre.

[1] Mr. Griffin, of Walsall, may as well have the benefit of an advertisement — seen after this was written — that he sells men, carriage paid, for one and sixpence.

[2] Among the many discriminating lines in the physical Atlases there might be one dividing the flat sitters and elevated sitters of the world.

Starting, however, with your wooden men—they will at once be easily identified with the drawings of Staunton's men which form headpieces to the various chapters.

The sixteen small pieces, eight of a colour, are the *Pawns;* the tallest are the two *Kings*, and the next tallest the *Queens*. It is a defect in some sets that the *Kings* and *Queens* are not more markedly distinguished.

The *Rooks*, or *Castles*, are like towers. The figures for the *Knights*, horses' heads, cannot be mistaken, nor those that represent the mitred *Bishops*.

In diagrams of games the whole figures would be too tall to be shown on the squares, but the abbreviations are unmistakable. The crown that means a *Queen* has five points with balls at their ends.

Then, as to the proper mode of setting out the men. As the board is on the table between you, supposing two learners begin together, it should be so turned that each player shall have *the corner square to his right-hand side a White one*. The same if you are alone.

The men are to be placed in two rows facing each other at opposite ends of the board, White at one, Black, or Red, at the other.

The *Pawns* are in the two front rows. The *Castles* or *Rooks*—these pieces go by either name—fill the

four corner squares. Next to them are the *Knights*, and next the *Knights* are the *Bishops*. The two squares in the centre on each back row will be left for the Kings and Queens; and, supposing the board to have been rightly adjusted, with a White square at each right-hand corner, the *Queens* must be placed on squares of *their own colour*, which will

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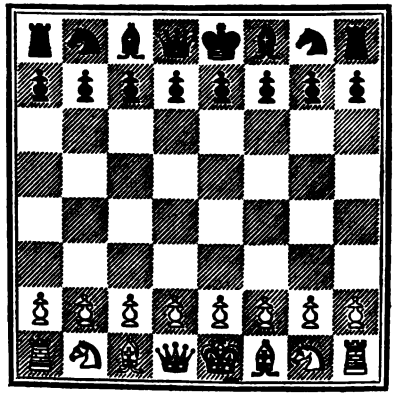

WHITE.

bring them on the same *file* opposite to each other. The remaining two squares will then remain to be occupied by the *Kings*, which also must oppose each other on the same file.

The player with the White men thus will always have his Queen to the left side of his *King*, and the player with the Black will always have the *Queen* to the right side of his King.

The term *file* usually means the line of squares leading up and down the board from one player to the other, and the term *row*, or rank, the line of squares going across the board at right angles to the files. The lines which run slantwise are termed *diagonals*.

The term *men* is used generally; the term *piece* is usually reserved for the larger men in the back row. The Pawns are always *Pawns*.

Keeping the first diagram before you, place and displace and replace the men, on a board, until you can do it readily and accurately.

It is easy to remember that the *Knight* 'comes out of his castle,' and that the 'Queen always stands on' (a square of) 'her own colour.' The King and Queen are more often carelessly misplaced than any other pieces.

The MOVES are made alternately by either player.

PAWNS march straightforwards from a Black to a White square, or from a White square to a Black, one square at a move, but only forwards. They *take slantwise* the Piece or Pawn which happens to be next them on the same coloured square, and thus are the only men that can take out of the line of their ordinary move. Taking at chess is done—not, as in draughts, by passing over to the square beyond —but by the man which takes putting itself on to

the square of that to be taken, and removing it from the board. It is not compulsory.

The PAWN has this privilege also—invented to bring on the game more quickly. At its first move from the rank where originally placed it can move two squares forwards to the next square but one, that is if it is unoccupied. This every PAWN can do only once, and if the Pawn has elected to make its first move by going forwards only one square, it cannot afterwards move two. This privilege applies only to moving. A Pawn can never, either at first or afterwards, *take* at two squares away.

Practise this move on the board, bringing out PAWNS only—two squares, or one, at the first move, and taking diagonally as opportunity occurs.

There is a limit to their movement, termed taking *en passant*, but which had better be left until after.

The CASTLES must wait until the Pawns in front of them have been moved in order to get out forwards; or until the pieces at their sides have been moved—to move sideways. Then, their mode of moving is straightforwards and backwards, and to either side, any number of squares at a move. They can take, in their progress, any adversary's man standing in the way, always considering the danger of being captured in their turn—of sacrificing themselves for a piece of less value.

Make an opening, by taking away the four Pawns

in front of them, and sally about with the CASTLES. You will observe that the Castle which begins can go right down the file and take the opposite one; were it to go down and stop two squares from the end of the file, it would be within the slantwise taking power of the Pawn next the one removed from the board, and would be taken.

The BISHOPS, in like manner, when an opening has been made by a Pawn advancing on their right or left fronts move out *slantwise* one or two squares, or the whole length of the board should a line be clear, backwards and forwards. Each BISHOP is, by the nature of his move, confined to the diagonal line of squares of the same colour as that on which it was originally placed. The Bishop can capture any piece standing on his line of march, but of course any man of his own side on the line blocks his movement.

Remove the Pawns on either side which stand in front of the King and Queen and Knights, and slide your Bishops about.

The KNIGHTS are the only pieces that can jump over others. A Knight might open the game by putting himself down in front of his line of Pawns as a first move. The move is from a Black square to a White, or from a White square to a Black, round the corner, traversing one square diagonally to the next straightforwards; or one square straightfor-

wards to the next diagonally.[1] Two moves by each Knight are marked out on this diagram. If a Knight be placed in the middle of the empty board, or with only the adversary's men round him, it will be seen that he can jump on to eight different squares. The Knight takes the piece on which he comes down.

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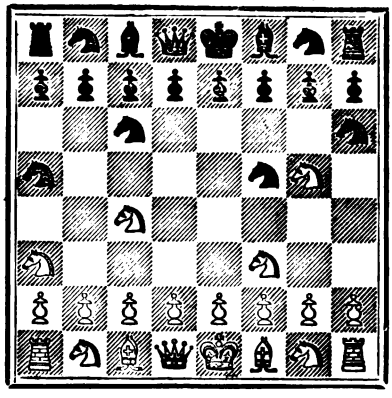

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Two moves by the two Knights on both sides.

Zigzag the Knights about on an empty board until sure of the move.

The QUEEN is the most powerful piece on the

[1] This definition is not full enough, and I beg leave to copy what Mr. R. F. Green writes:—'The Knight may move in any direction to the square next but one of a different colour from that on which it stands; or, in other words, may move horizontally or vertically in either direction, two squares forward, and then one square to either right or left. It leaps over the intervening squares, whether the latter are occupied or not.]

board. She can move both like a Castle and like a Bishop, straightforwards or backwards, and slanting, over as many squares in a line as are clear, and she takes, considering well her own great value, any piece in the way. She cannot, however, like the Knight, leap over. Move a Pawn away from in front of both Queens and take them about. At the first move she can go down the file and take the opposite Queen, but the King would at once take her, so it would be but a barren exchange.

The KING moves only one square at a time, but in any direction, like the move of the Queen cut short. In his moves, however, he is never allowed to move *into check*—a term presently to be explained—nor can he be moved close alongside an adversary's King. There must always be a square, full or vacant, between the two.[1] I recollect once seeing two of Green's young gentlemen on board ship playing who were not aware of this rule, and could not bring their game to any conclusion, as the Kings kept slipping away round each other.

[1] 'This is simply an application of the primary rule, that they must not move where, as ordinary pieces, they could be taken.'

BISHOP.

CHAPTER III.

'So have I seen a King at chess,
His Rooks and Knights withdrawn,
His Queen and Bishops in distress,
Shifting about grow less and less,
With here and there a Pawn.'—DRYDEN.

NOW the end and object of a game is to *checkmate* your opponent's King; and as a means to that end to take as many pieces of his as you can without losing your own. But first you must learn to make the ordinary moves with readiness and certainty. Therefore to your board again.

Arrange the pieces—if with somebody opposite to you so much the better—it is of no consequence who has first move.[1]

[1] Between skilled players the one who moves first has a little advantage. Out of 1,000 games, the first mover won 495 against 397; 137 were drawn.—From *The Chess-players' Magazine*, July, 1865, cited by Selkirk. The analysis, however, may have advanced since then.

Disregard at first the consequences of the moves, so they be only rightly made.

Advance the Pawns. Take pieces and be re-taken. Endeavour to bring men to support each other, and especially Pawns to support pieces. In exchanging, if you can manage to take a piece for a Pawn, or a piece of higher value for one of a lower, you have an advantage — have *gained the exchange*, as the term is.

Recollect that the Queen is much the most valuable piece on the board. The Castle comes next; while Bishops and Knights are about equal— each being estimated at three times the value of a Pawn.[1] This is their intrinsic value. In a game it will depend very much upon position at the time.

After moving the pieces about at one or two sittings, playing a game of takings and re-takings, or having a sham-fight, you may try to begin to give CHECK and CHECKMATE.

The King is said to be checked when he is threatened by one or more Pieces or Pawns of the adversary. For a sufficiently good working definition, the King is in check when in such a position that, if he were any other piece, he could be taken.[2]

[1] Knight = 3·05; Bishop = 3·50, according to *Staunton*. W. Lewis says they are of equal value.

[2] Anybody with access thereto can see remarks on this definition in *Notes and Queries*, February 27, 1858.

When by a move you thus attack the opponent's King by bringing a Pawn or Piece to bear upon him, you are bound to say audibly the word 'check'—a warning cry from the Persian *Shâh*, or the Arabic *Sheikh*, the chief of the tribe. The King must get out of check, and no other move may be made until this is done.

Suppose the men all in their places. Take away the Pawns from in front of the two Kings. Then, if White slants his Queen one square, to in front of his King, that would give a simple check to the Black King.

A King can get out of check in four ways. First, he may himself, if the piece is within striking distance (one square), remove it from the board and put himself on that piece's square, unless that square also is guarded. Secondly, the King can slip away on to any other empty square, or make a place of retreat by taking some other unguarded piece next to him. Thirdly, any man of his own side may be able to come to the rescue by taking the attacking piece. Fourthly, if the check is given by a piece at a distance, by a Queen, or Castle, or Bishop, any of his own pieces, whose position enables them to do so, may *interpose* between the King and the attacking piece.

In the first instance of check given, the Black King could interpose—(1) his Queen, (2) the Knight

on his left side, (3) his Bishop from the same side.

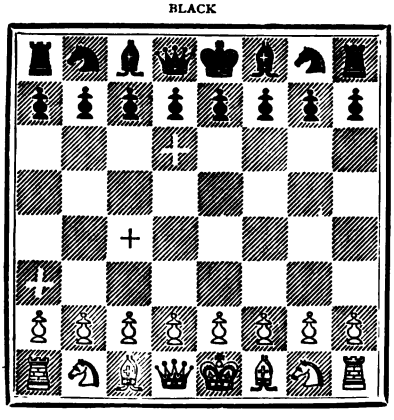
If the check be given by the Piece or Pawn drawing close up on the next square to the King, a friendly man cannot interpose. Also, if the check be given by a Knight, the peculiar nature of his attack does not admit of any interposition. The only thing is to take the Knight, or move away.

If the King can do none of these things he is effectually blocked in and checkmated. *Shâh-mât*, or *Sheikh-mât*,[1] the King is dead, and the game is lost and won.

For a further simple illustration of a check. Arrange the men and suppose you are playing with the White. Let the Pawn in front of your King be moved one or two squares forward, and let Black have moved out the Pawn from before the Bishop which stands next the King. Then if the White Queen, coming out slantwise four squares, be moved to the White square against the right side of the board, that will give check. The Black King cannot move himself away; but the check can be blocked by Black's moving one square forwards, the Pawn standing in front of his Knight. Now if the White Queen does not at once withdraw she will be taken by the Pawn, and the game will be as good as lost.

[1] Arabic, *Mât*—he died. Persian, *Mând*—he failed, or died.

Or, let White move out his Knight which stands nearest to the Queen, setting it down on the Black square immediately in front of the Pawn which stands on the White square in front of the Black Queen. This he can do if he be allowed three leaps in succession—marked by three crosses in the



A check by White Knight.

diagram—and let him say 'check' to the Black King. Black can immediately avoid it by taking the White Knight, either with the Pawn in front of his King or with that in front of the Bishop.

As soon as a King gets out of one check he may be checked again next move, and not allowed a chance of escape until he is checkmated.

DISCOVERED CHECK, or check by discovery, is when the check is given, not directly by the piece moved, but by a piece behind it, whose attack upon the King is opened out by the covering piece being moved away. A clear lane may be left between a Queen, or Castle, or Bishop, and the opposite King, by an intervening Knight or Pawn being moved.

A DOUBLE CHECK is when the piece that moves away also itself gives a check from the square on to which it has moved. A Knight can often do this. The move which will get the King out of the check by one piece may not get him out of the check by the other.

As an example of a CHECKMATE:—Place the men, and then remove the Black Bishop and Knight which stand between the Black King and Castle, also the Pawn from immediately in front of the Black Castle. On the side of the White let the Pawn in front of the Castle on the King's side be taken away, and let it be the turn of White to play. The White Castle has only to go down, capture the Black Castle, and say 'check.' The Black King can do nothing; he cannot take the Castle, nor slip away, nor interpose a piece, and he is therefore checkmated. The pieces could not get into so convenient a position in actual play, but it will serve for an illustration.

Again. Let Black begin the game by moving

forwards two squares the Pawn in front of his Bishop that stands next to the King. Let White answer by moving forwards one step, the Pawn standing in front of his King, thus making a path out both for Queen and Bishop. Black then moves out the Pawn in front of his Knight on the side of

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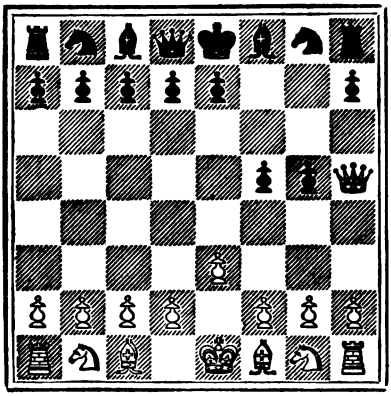

WHITE.

Instance of Checkmate by White.

the King to alongside of the Pawn he first moved—a very bad move—and then White moves his Queen slantwise four squares to the side, to the White square, and gives check and *checkmate*, as in the diagram.

A SMOTHERED MATE is so called when the King, usually at the side of the board, is blocked in by his

own pieces, and the adversary's Knight smites at him over their heads. If no piece can take the Knight, the King is checked, and, not being able to move anywhere, is checkmated.

FOOL'S MATE.[1] All the elementary books keep it; so let White move first the Pawn which stands in front of the Knight nearest the King two squares out, to which Black replies by moving two squares out the Pawn in front of his King. White, who plays the part of fool, moves two squares out the Pawn which stands in front of his Bishop. Black then slants out his Queen to where she hits the side of the board, on a Black square, and says 'checkmate,' as the Black King can do nothing.

Between fairly equal players checkmate is not often given until half the men at least on either side have been captured.

Arrange the pieces as in the diagram below. Look at them twice over, as you ought always to do in setting up pieces on the board from a diagram. It is White's turn to move, and by moving a Pawn forwards he can give checkmate. It will be seen that the King cannot step back, as he would be in check from the Queen, nor to his right for the same reason, nor to his left, as that would be on to a

[1] I have added this by chance, but it is really only another way of the checkmate given before. It will do for practice, so it may stand.

square guarded by the Knight. He cannot take the Pawn, nor slant forward one square on account of the other Pawn.

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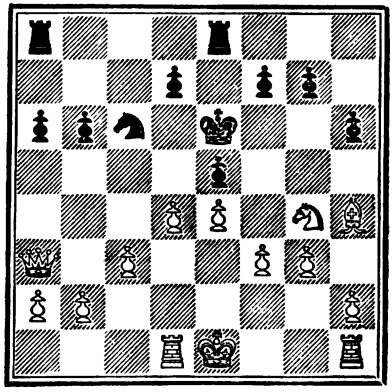


WHITE.

White to Checkmate in one move.

CASTLE.

CHAPTER IV.

'But with bold men upon like occasion they stand still like a stale at chess; where it is no mate, but yet the game cannot stir.'—BACON.

STALEMATE. I don't know where the earliest use of this word is, as applied to chess. It is peculiar to English. The term used in Italy and elsewhere on the Continent is *pat* or *patto*, also in Persia, though it is not a Dictionary Persian or Arabic word. In Turkish it is *kâ-im*, a common word for 'fixed,' 'firm'—which word, according to Bland, is used in his Persian manuscript for a drawn game generally.

Stalemate comes about when the opponent's King is shut in so that he cannot move anywhere without moving into check, which by the rules of the game he cannot do, and yet is not then actually in check. It is necessary also that all the other Pieces and

Pawns on the side of the stalemated King should have been taken, or that they should be blocked and incapable of moving.

Although the King may not himself be able to move without going into check, if he has any other Piece or Pawn he is bound to move it.

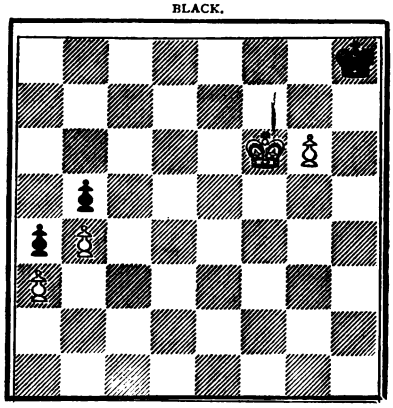
For example: Remove all the pieces off the board but the two Kings and the White Queen. The victory ought to be assured to White, and he is bringing down his King and Queen to give the *coup de grâce.* Let the Black King be in his own place, and let the White King be opposite to him, one square intervening of course. Then if White, instead of putting his Queen between the two Kings and giving checkmate, puts it by an oversight on the Black square on the left side of his own King, then the Black King, although not in check, can move nowhere, and the game is drawn by a STALEMATE.

If, when it fell to Black to move, he had had any other Piece or Pawn about the board he would have been obliged to move it, enabling White to retrieve his mistake next move and to let the Black King loose, to checkmate him *secundum artem.*

Another illustration is given with a diagram. It being the turn of White to move, he moves his King forward one square, and then the Black King can go nowhere.

A. Saul, 'gent,' an old author writing in 1614, says: 'A stale may be termed a monstrous mate, that is a mate and no mate, an end of play yet no end of the game, because this game should end but with a checkmate. It is not honourable for him that it is given to, but both dishonourable and dam-

BLACK.



WHITE.

White gives stalemate by moving his King one square forward.

mageable to him that giveth it.' It is usually given through the forgetfulness of the winning player, the weaker player being on the lookout for it.

The LAWS OF THE GAME which you will be troubled with presently enlarge on the subject, but it is sufficient to say now, that if you touch a Piece or Pawn you are expected to *move it somewhere.*

At first, in playing, impossible moves will be made, and must be taken back.

In playing with another beginner do not necessarily play antagonistically—that feeling will come soon enough—but together devise positions in which checkmate can be given. If with a person already acquainted with the game there will be no occasion to read all this.

Essentially, chess is not a game that is played for money, excepting, the books say, when an inferior player will not condescend to accept odds—that is a piece or Pawn given him. Mr. W. Lewis writes: 'When you cannot prevail on persons to accept odds, propose playing for a stake, however small. If they lose it is probable they will soon ask for odds.'

In commencing to play with the gloves off, that is with the object of checkmating, I recommend that all the *pieces*, excepting the Kings, be taken from the board. The game will then be by King and Pawns against King and Pawns.

For this simplified game even, two important powers of the Pawns must be explained. First, the conversion of a Pawn into a Queen; secondly, the taking of a Pawn by another EN PASSANT, before merely alluded to. It will be found that there is ample play in the game thus stripped. Practically, the player who can first convert one of his Pawns into a Queen will win.

A Pawn has the privilege of changing itself into a Queen, or into any other piece.

If any Pawn can steal down and plant itself on the back row of the other side, that Pawn must be exchanged for any other piece the owner of it may like to call for, usually for a Queen. This whether the original Queen on the side of that Pawn has been taken or not. There may, therefore, be upon the board at the same time two (or more !) Queens of the same colour, or an abnormal number of any other pieces, as three Knights if the original two have not been taken. There is no legal limit to the number of Pawns which may thus become converted into higher pieces. The game is usually practically at an end when a player has two Queens, but in the case of the loss of both Castles, while the adversary still retains his, a second Queen may 'bestride the board' for a short time. She is usually made up out of an upturned Castle, or of a Pawn with a ring on it. It would be too cold-blooded to suggest that an additional Queen should be supplied with sets of men.

In our game—of Pawns only—the real Queen will be available just to finish off with.

As to taking a Pawn EN PASSANT (in passing). It has been stated that a Pawn can at its first start off move two squares; but there is a restriction.

If any of the Pawns have been moved down a file

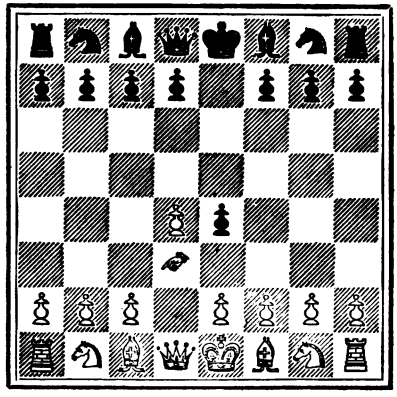
so as to leave two squares between the square on which it stands and the back row of the opponent, that Pawn cannot be passed by the opponent's Pawn coming out two squares and placing itself alongside in the same row. As the Pawn moving out crosses, so to speak, the slanting line of fire of the advanced and stationary Pawn it may be taken by that Pawn, just as if it had moved forwards only one square, but this taking is optional.[1]

As an example on the board, advance the Pawn which stood immediately in front of the Black King, to the White square, which will leave one square between it and the Pawn in front of the White King. Then, it being the turn of the White to move, White may advance the Pawn in front of his Queen two squares, or the Pawn in front of the Bishop on the right-hand side two squares. The player can make either of these moves, without remark, unless he has reason to believe that his opponent has not learnt, or has forgotten, the privilege of his advanced Pawn. The player of the Black Pawn, after consideration, as over any other move, can either let the White Pawn remain on the square on to which it has been moved, and make any other move, or he can take the Pawn thus thrust forward,

[1] The author of the article in *The Penny Encyclopædia*, 1841, says tersely, 'A Pawn may be taken on its first move by any Pawn which could have taken it had it moved one square.'

and place himself on the White Queen's third square, or on the White Bishop's third square, according to which Pawn has been advanced. Although it is hardly necessary, as I do not wish to pepper the paper with diagrams,[1] here is one to illustrate it. A hand Is in the Square which Black moves to.

BLACK.



WHITE.

Taking a pawn *en passant*.

Having thoroughly assimilated the PAWN EN PASSANT and the QUEENING A PAWN, the learners may go on with their battles between King and Pawns *versus* King and Pawns.

A Pawn can pass by any other piece, that is, any *piece* in its onward march.

[1] G. Walker (edit. 1841) in the amusing preface to his 'New Treatise,' has designedly omitted them.

As the meal should be sprinkled in gradually, so after your games with Pawns only, add a Knight on either side, then a Knight and a Bishop, then thicken with a Castle.

There is an operation called CASTLING which I have as yet designedly omitted as a very good game can go on without it, and in learning it nothing need be unlearnt.

At some comparatively modern period of the game the King was allowed, once,[1] an additional move—that of shifting his position on the back row in conjunction with his Castle in either corner.

When the intervening Bishop and Knight on the one side, or the intervening Queen, Bishop, and Knight on the other, have been moved out of the way, the King can Castle on whichever side is thus cleared. When it is your turn to move, you may do this instead of making any ordinary move.

An easy way is to slide the Castle to the square next the King—to the square on which the Queen stood, if it is done on one side—or to the square on which the Bishop stood if done on the other. In the first case the King is put over the Castle to the left and will stand where the Bishop stood before; in the other case he is put over the Castle to the right and will stand where the Knight was. Only the 'bald-headed man,' in the story to come, would

[1] In the modern Indian game he is allowed a Knight's move once.

object to this mode. The strictly legal method, however, is to *touch* the King first, moving him two squares to the right, and then putting the Castle over him, or two squares to the left, and then the Castle over, and *vice versâ* with the Black.

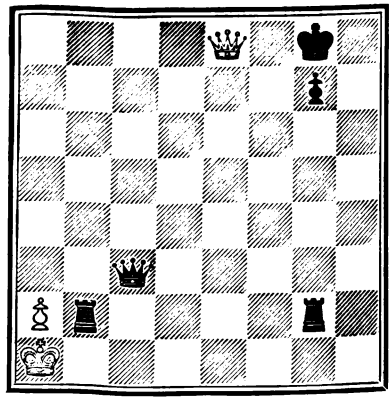
The object of 'CASTLING' is to disconcert an attack being made upon your King down the centre of the board, and to make him snug at the side, sometimes too much so, if no aperture is made for him in front, by the advance of a Pawn, so as to escape a checkmate from a Castle or Queen at the other end of the back row, by blocking him in.

The King, however, if actually in check when it is his turn to move, is not allowed to shuffle out of it by Castling; nor can he Castle into check, that is, in doing so move on to a square commanded by a piece on the other side, nor can he in his sidelong movement pass over a square so commanded. Finally, he cannot Castle at all if he has previously been moved; and if either Castle has been moved he cannot Castle on that side. So it may, at particular stages of the game, be open to a King to Castle on his right hand but not on his left, or on his left hand and not on his right.

A DRAWN GAME is, of course, when neither side wins; as in the example of stalemate, and when both sides are left with a perfectly equal small force, as King and Queen against King and Queen. But

when one side has even a Pawn more, it is a matter requiring much experience to say when a game may be drawn, or must be drawn.

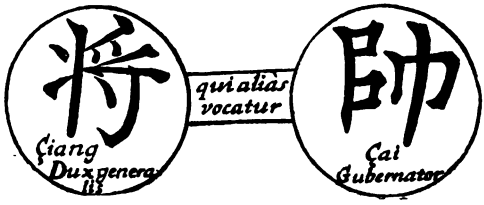
There is a peculiar form of check called PERPETUAL, or pendulum, CHECK which sometimes occurs. The player who is getting the worst of it



can sometimes give a check which the opposite King can evade by only one move. That done, the same attacking piece gives check again from another quarter, and the King has to return whence he came. Then the first check is repeated, and the King makes the same retreat, and so backwards and forwards. It is like 'holding a wolf by the ears,

If the check be once intermitted, the vexed King may bring up another piece to his aid. This diagram will explain it.

The White Queen has checked the Black King. The King can only move to the White square behind his Pawn, and then the Queen moves slantwise to the White square on the Castle's file, and gives check again. The King returns to where he was before, and White repeats the check. White is quite contented thus to be able to save the game by a draw, as Black has two Castles to the good.



KNIGHT.

CHAPTER V.

'A clear fire, a clean earth,
And the rigour of the game.'

IT is now time to give the LAWS OF THE GAME. Those printed by Staunton in his Hand-book continued undisturbed for many years, and are the neatest in expression, but their wording has been altered and a few modifications made in laws agreed upon by the British Chess Association, after much discussion. The learner may read all the suggestions on the subject in Staunton's 'Chess Praxis,' and in other to and fro and more or less contentious literature on the subject.

LAWS OF THE GAME.

I.—THE CHESSBOARD.

The board must be so placed during play that

each combatant has a White square in his right-hand corner. If, during the progress of a game,[1] either player discovers that the board has been improperly placed, he may insist on its being adjusted.

II.—THE CHESSMEN.

If, at any time in the course of a game, it is found that the men were not properly placed, or that one or more of them were omitted at the beginning, the game in question must be annulled. If at any time it is discovered that a man has been dropped off the board, and moves have been made in its absence, such moves shall be retracted, and the man restored. If the players cannot agree as to the square on which it shall be replaced, the game must be annulled.

III.—THE RIGHT OF MOVE AND CHOICE OF COLOUR.

The right of making the first move and (if either player require it) of choosing the colour, which shall be retained throughout the sitting, must be decided by lot. In any series of games, between the same players at one sitting, each shall have the first move alternately in all the games, whether won or drawn. In an annulled game the player who had the first move in the game shall move first in the next.

[1] *Proposed revised Code says, 'provided not more than three moves on each side have been made.'*

IV.—COMMENCING OUT OF TURN.

If a player makes the first move in a game when it is not his turn to do so, the game must be annulled if the error has been noticed before both players have completed the fourth move. After four moves on each side have been made the game must be played out as it stands.

V.—PLAYING TWO MOVES IN SUCCESSION.

If in the course of a game a player move a man when it is not his turn to play, he must retract the said move, and, after his adversary has moved, must play the man wrongly moved, if it can be played legally.

VI.—TOUCH AND MOVE.

A player must never touch any of the men except when it is his turn to play, or except when he touches a man for the purpose of adjusting it, in which latter case he must, before touching it, say, 'I adjust,' or words to that effect. A player who touches with his hand (except accidentally) one of his own men when it is his turn to play, must move it if it can be legally moved, unless before touching it he say, 'I adjust,' as above; and a player who touches one of his adversary's men, under the same conditions, must take it if he can legally do so. If

in either case the move cannot be legally made, the offender must move his King, but in the event of the King having no legal move there shall be no penalty. If a player hold a man in his hand, undecided on which square to play it, his adversary may require him to replace it until he has decided on its destination; that man, however, must be moved. If a player, when it is his turn to play, touch with his hand (except accidentally or in 'Castling') more than one of his own men, he must play any one of them legally movable that his opponent selects. If, under the same circumstances, he touches two or more of the adversary's men, he must capture whichever of them his antagonist chooses, provided it can be legally taken. If it happen that none of the men so touched can be moved or captured, the offender must move his King; but if the King cannot be legally moved there shall be no penalty.

VII.—FALSE MOVES AND ILLEGAL MOVES.

If a player makes a false move, that is either by playing a man of his own to a square to which it cannot be legally moved, or by capturing an adverse man by a move which cannot legally be made, he must, at the choice of his opponent, and according to the case, either move his own man legally or move any other man legally movable. If in the course of a game an illegality be discovered (not involving

a King being in 'check'), and the move on which it was committed has been replied to, and not more than four moves on each side have been made subsequently, all these latter moves, including that in which the illegality was committed, must be retracted. If more than four moves on each side have been made the game must be played out as it stands.

VIII.—'CHECK.'

A player must audibly say 'check' when he makes a move which puts the hostile King in check. The mere announcement of check shall have no signification if check be not actually given. If check be given, but not announced, and the adversary make a move which obviates the check, the move must stand. If check be given and announced, and the adversary neglect to obviate it, he shall not have the option of capturing the checking piece, or of covering, but must move his King out of check; but if the King have no legal move there shall be no penalty. If in the course of a game it be discovered that a King has been left in check for one or more moves on either side, all the moves subsequent to that on which the check was given must be retracted. Should these not be remembered, the game must be annulled.

IX.—ENFORCING PENALTIES.

A player is not bound to enforce a penalty. A

penalty can only be enforced by a player before he has touched a man in reply. Should he touch a man in reply, in consequence of a false or illegal move of his opponent, or a false cry of 'check,' he shall not be compelled to move that man, and his right to enforce a penalty shall remain. When the King is moved as a penalty it cannot Castle in that move.

X.—CASTLING.

In Castling the player shall move King and Rook simultaneously,[1] or shall touch the King first. If he touch the Rook first he must not quit it before having touched the King, or his opponent may claim the move of the Rook as a complete move. When the odds of either Rook or both Rooks are given, the player giving the odds shall be allowed to move his King as in Castling, and as though the Rooks were on the board.

XI.—COUNTING FIFTY MOVES.

A player may call upon his opponent to draw the game, or to mate him within fifty moves on each side, whenever his opponent persists in repeating a particular check, or series of checks, or the same

[1] A feat of legerdemain.

line of play, or whenever he has a King alone on the board, or—

King and Queen
King and Rook
King and Bishop
King and Knight
} against an equal or superior force;

King and two Bishops
King and two Knights
King, Bishop, and Knight
} against King and Queen,

and in all analogous cases; and whenever our player considers that his opponent can force the game, or that neither side can win it, he has the right of submitting the case to the umpire, or bystanders, who shall decide whether it is one for the fifty move counting. Should he not be mated within the fifty moves, he may claim that the game shall proceed.

XII.—PAWN TAKEN IN PASSING.

Should a player be left with no other move than to take a Pawn in passing, he shall be bound to play that move.

XIII.—QUEENING A PAWN.

When a Pawn has reached the eighth square, the player has the option of selecting a piece, whether such piece has been previously lost or not, whose

names and powers it shall then assume, or of deciding that it shall remain a Pawn.[1]

XIV.—ABANDONING THE GAME.

If a player abandon the game, discontinue his moves, voluntarily resign, wilfully upset the board, or refuse to abide by these laws, or to submit to the decision of the umpire, he must be considered to have lost the game.

XV.—THE UMPIRE, OR BYSTANDERS.

The umpire shall have the authority to decide any question whatever that may arise in the course of a game, but must never interfere except when appealed to. He must always apply the laws as herein expressed, and neither assume the power of modifying them nor of deviating from them in particular cases according to his own judgment. When a question is submitted to the umpire, or to bystanders, by both players, their decision shall be final or binding upon both players. The term 'bystander' shall comprise any impartial player of eminence who can be appealed to, absent or present.

The other day when I was playing, a bystander, an acquaintance, noticing that one of my Pawns was not quite in the centre of the square, put his hand down and altered it. I said nothing, but thought the more.

[1] *By revised Code* the Pawn must be exchanged for a piece.

PAWN.

CHAPTER VI.

'If it is agreed to play according to the strict rules, then those rules are to be exactly observed by both parties, and should not be insisted on for one side while deviated from by the other—for this is not equitable!'
—BENJAMIN FRANKLIN.

THESE laws are of Charles Lamb's whist friend, Mrs. Battle's, rigour-of-the-game kind, and some of them include complicated penalties not usually enforced between friendly players, and savour of stakes. *Touch and move*, however, is a common arrangement, and the sooner a learner forms the habit of not touching a piece until he has made up his mind where he is going to move it to the better. The penalties will blow over his head.

Sometimes a player moves a piece to a square, but does not take his fingers off it, and, after taking a look round, determines to move it somewhere else. This is not a pleasing habit, and if it gives the mover the slight advantage of a further looking-out point, it

tends to make him touch a piece which he would rather not have moved anywhere, but which, having touched, he must move somewhere. Moreover, it has been actually legislated against by the British Chess Association Laws, Law VI. It will save some jumping up to look at the book, if you will learn the exact words of Laws VI. and VII. by heart—that is by head—and if you learn them all by heart, that will be still better, and no one will be able to take an advantage of you. In Dr. Franklin's days there were such people, for he sets down among his moral rules: 'No false move should ever be made to extricate yourself out of a difficulty or to gain an advantage. There can be no pleasure in playing with a person once detected in such unfair practices.' Or you can skip them all at first.

As to Law I., if the board be so placed, the White Queen will stand upon her own colour, and the Black Queen upon hers, and you can tell at a glance that the pieces are all rightly placed. The game, however, when once begun, will go on as well as if Black squares instead of White were in the right-hand corners.

As to the 'drawing lots' of Law III., this is usually done by holding out your closed hands with a White piece in one hand and a Black piece in the other, and asking your opponent to guess, taking care not to know yourself which

colour is in which hand for fear of thought-reading. Or you can toss up for the first move. It is understood among players that the player to whom first move falls should take the White men. The book games are arranged on this principle. At the next game, at the same sitting, the first move but the same men are taken by the other player, independently of who may have won. If a player, however, is perverse enough to take Black to begin with, it is legal.[1]

Under Law XIII. the advanced Pawn usually becomes a Queen, but it may be sufficient to take a Knight and perhaps to give check, or possibly mate, by the same move which converts the Pawn into a piece. It has been almost finally settled among players that the advanced Pawn must be converted into some piece, and may not remain a Pawn.

There might possibly be a position in which the Pawn by remaining so, after its final advance to the eighth row could draw the game for its side by securing stalemate, whereas if it had become converted into a piece it would have acquired a useless but dangerous power of motion, stalemate, it being remembered, being not possible so long as the weaker side

[1] By the Revised Code it is not the right to make the first move which is determined by lot, but the right to choose the colour—the choice of White carrying with it the privilege or duty of beginning, and the choice of Black relinquishing that right or obligation.

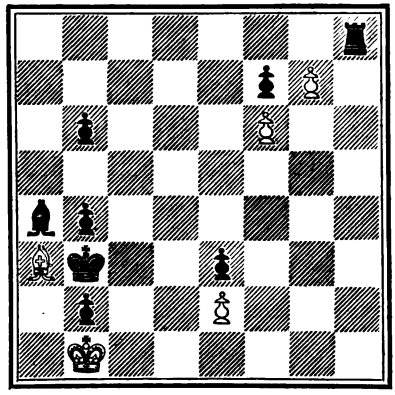
can wag a finger, although it cannot move its King. The diagram below is taken from 'The Chess-player's Manual,' by G. Gossip. Copy the position carefully on to the board, and try it merely as an exercise; or, at a later stage of learning, come back to it.

It is the turn of White to move, and the incautious player would seize the Castle on the Black square in the corner and claim a Queen. This would be the consequence: Black then having the move would take the Bishop standing next the Black King with its Pawn. White can in the next move do nothing effectually, with the Queen he has gained, to come to the assistance of his King, and cannot move any other piece. Let the Queen, merely to make some move, come across the board to the White corner square, where the Castle stood at first. It is now the move of Black, and it brings downwards for one square the same Pawn which took the Bishop, giving *check* to the King. The King cannot go into the corner, or to the side, or next to the Black King, or anywhere else, and is checkmated. That would be the consequence of the White Pawn taking the Castle and becoming a Queen.

Beginning again. It is White's turn to move, and its Pawn, as before, takes the Castle, but elects to remain a Pawn. As the White King is situated he cannot move anywhere, but he is not called upon to do so, it being Black's move. Were Black to

take the Bishop with the Pawn, as before, or move off his Bishop, it would be White's turn to move, and he has nothing to move with. The Pawns are blocked, and the Pawn that has got to the eighth row cannot move backwards, and the game would be drawn, at once, as stalemate. Black therefore tries

BLACK.



WHITE.

Pawn at the eighth rank remaining a Pawn.

to make room by moving away his King to the side, or slantwise and backwards (were he to take the White Bishop with his King, the White King would have no move, without going into check, which would be stalemate), then White could capture the dangerous advanced Pawn with his Bishop, and, as the men are situated, draw the game.

According to an early work by John Barbier, of 1642, a reprint almost of an earlier book by A. Saul—the old writers used to crib without acknowledgment—it would seem at that period to have been only in the case of the Queen having been captured that a new Queen could be demanded. The celebrated Philidor of the last century writes warmly against the modern practice, and suggests that some draught-player, accustomed to the manufacture of Kings, must have invented it.

Tiruvenkata Âchârya Shâstri, in his short account (Bombay, 1814) of the modern Indian game, says that the Pawn is changed into the piece belonging to the square it may have attained to, excepting the King's Pawn, which becomes a Queen. Bishop Vida, too, in his poem, *Scacchica ludus*, of the end of the fifteenth century, seems to fight out his battle on these lines :—

> '*Sors tamen ad nova conjugia, atque novos hymenæos*
> *Flectit iniqua*'

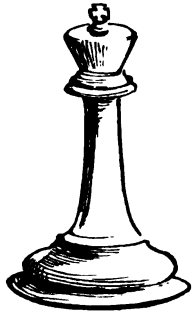
—a hard lot compels the King to new espousals.

As to the latter part of Law VI., the old writer before referred to, says more picturesquely:—'If you take up your adversary's man, and before you set your piece in place thereof thinke best to let it stand untaken, you must kisse the foot thereof and cry him mercy or lose the game.'

It is an improved rule in Law VI. that the player, when he *bonâ fide* intends only to set a piece straight, should, just *before* touching it, say some words to indicate that intention, not after he has touched it, perhaps with the real intention of moving it.

It may be very proper, as mentioned in Law XV., to refer a disputed point to bystanders—strict abstention from advice or remark, even after a move, being required of them—but we read that somewhere in the East during the progress of the game onlookers, and probably partizans on both sides, give their opinions!

A species of odds used to appear in the laws by which the superior player is bound to give the actual checkmate with a particular Pawn or Piece; and if he loses that Pawn or Piece he has lost his hide-bound game. If a ring is put over the ever-to-be-preserved Pawn to mark it, it is called the Ringed-Pawn game. Other odds, antique and fanciful, were legislated for. Rule XII., I would remark, might have been left to common sense. The giver of odds can claim first move.



KING.

CHAPTER VII.

'All things belonging to this game
For reason you may bye,
At the booke shop under Bo Church
In Chepside redilye.'—ROWBOTHAM'S PRINTER.

IT is now advisable to learn the short names for the squares and moves, or what is termed the NOTATION of the game. Games are always so described in England.

The squares are named after the pieces standing on them, thus: White King's Square, Black King's Square. These are shortened into—

W.K. Sq.	W.Q. Sq.
B.K. Sq.	B.Q. Sq.

The pieces which stand nearest each King, or on the *King's side*, go by the name of King's pieces. Those on the side of the Queen are *Queen's pieces*.

Thus King's Bishop, King's Rook or Castle, Queen's Knight, Queen's Bishop, would be—

K.B. Q.Kt.
K.R. Q.B.

The Pawns take the names of the pieces behind them. The Pawn in front of the Bishop which stands nearest the King is King's Bishop's Pawn; the Pawn in front of the Queen's Bishop is Queen's Bishop's Pawn. Shortly, thus:

K.B.P. Q.B.P.

As the squares in the back rank go by the names of the pieces on them, the squares in the second rank on which the Pawns stand are termed the second squares of those pieces:

K.'s 2nd. Q.'s 2nd.

The squares in advance are the third, fourth, and so on, until the opposite back rank is reached, which is the eighth. The first of the White is the eighth of the Black, and *vice versâ*. King's Rook's Pawn to move to Rook's eighth would be—

K.R.P. to K.R.'s 8th;

or if, from the position of the pieces, it could not be mistaken which Rook's square was intended, the qualifying word King or Queen would be omitted.

The takings are expressed in the same way. King's Pawn takes Pawn, or Queen's Knight takes Knight, would be—

K.P. takes P. Q.Kt. takes Kt.

If there were any doubt which Knight or which Pawn had to be taken, the abbreviation for King and Queen would appear thus:

K.P. takes K.B.P. Q.P. takes Q.B.P.

But the position of the pieces on the board nearly always shows which Piece or Pawn of the opposite side is meant.

As the Bishops of one side are always on the same colour as that on which they originally stood, it is plain which is King's Bishop and which is Queen's. Rooks, too, are usually hanging about on their own sides, but the Knights may be anywhere, and the Pawns may have sloped one or two out of their files by takings; but in practice, *if a game has been followed out from the beginning*, there can be no doubt which pieces are intended to be described.

Sometimes, instead of putting down the number of the square, the number of the squares over which the piece has to move is put. For example, instead of saying,

K.P. to K.'s 4th,

the move is indicated by saying,

K.P. two Sq. K.B.P. one Sq.

and so forth.

As an example of chess NOTATION, and instead of a dry game from a book, I have copied an extravagant story from the Chess World for 1867, taken from the *Nouvelle Régence*. With a little

attention I think the learners will be able to make the moves of the two players on their board, though with a limited knowledge of the reasons therefor.

The hopeful young chess champion had gone to a party to meet his beloved one and her parents, and writes: 'One evening—may you' (that is the editor of the chess paper) 'be confounded for introducing me to the game!—the time passing languidly, some one mentioned chess. At the word I roused myself, spoke of you, praised your journal, and announced myself proficient in the Royal game. Fatal snare! The imprudent words had scarcely passed my lips when a chessboard was placed before me. A frightful baldheaded man took his seat opposite, and immediately we were encircled by spectators.

'I have the Black men, and my adversary the White and the move. The game then begins as follows:

WHITE.—Baldhead.	BLACK.—Mr. F.
1. P. to K. 4th.	1. P. to K. 4th.
2. Q. to K.R. 5th.	

'Queen to King's Rook's fifth! What a move! It is only in such distant latitudes—I was at Nancy in Lorraine—that one could ever see such a *coup*.

'To punish my opponent for his temerity, when he had the honour to be opposed to a member of the *Régence*, I determined on a crushing combination; at this instant, however, the radiant figure of my idol,

who had just before left the room, appeared. I cast on her an ardent glance; my ideas became hopelessly distracted, and with trembling fingers I played—

BLACK.

2. P. to K.B 3rd.

'This deplorable move, the mere recollection of which makes me blush, was scarcely made when I heard my adversary, in a sweet, sour voice, say: "Sir, you have exposed your King. You are aware of the penalty?"[1]

'"Ah, sir, I ask pardon! But of course you will not enforce the penalty for such a mere oversight?"

'"But, sir, as a reader of the *Nouvelle Régence* you know that the rule is explicit, and when you touch a piece——"

'"You need not proceed, sir; I must play the King."

'I am compelled, then, to place my King on his second square; whereupon the baldheaded monster, with detestable avidity, seized the King's Pawn, and with sarcastic politeness, said, "Checkmate."

'I despair of expressing my confusion. A profound silence prevailed for some seconds, and then my father-in-law to be rose from his seat and roared with laughter. Enraged at being defeated before *her* I quickly demanded my revenge. The pieces

[1] By Law VI. Black had to put back the Pawn and move his King.

were replaced. "They have not been much disturbed," a wretch remarked, maliciously; and upon this there was more laughter and we began again.

'The first move was with me, and consequently the White men—

WHITE.—Mr. F.	BLACK.—Baldhead.
1. P. to K. 4.	1. P. to K. 4.
2. P. to Q. 4.	2. P. takes P.
3. B. to Q.B. 4.	3. B. to Q.Kt. 5th (check).

'My opponent has a perfect mania for giving check. What a provincial style, I say to myself, at the same time pushing, with ill-concealed disdain, my Pawn (the Queen's Bishop's Pawn) on to his Bishop.

WHITE.—Mr. F.	BLACK.—Baldhead.
4. P. to Q.B. 3rd.	4. P. takes Pawn.
5. P. takes Pawn.	5. B. to Q.B. 4th.

'I then resolved to retrieve my reputation by playing a move which causes a sensation—

WHITE.	BLACK.
6. B. takes K.B. Pawn (check).	

'At this word, pronounced with modest firmness, Elise (that, sir, is the name of my enchantress) bestows on me an encouraging smile, and my adversary, foreseeing the loss of his Bishop (this exchange would have happened, had Black King taken the Bishop which was checking him, by White Queen putting herself on the white square next the Black

Bishop, at the same time giving check), decides to move his King—

WHITE.—Mr. F.	BLACK.—Baldhead.
	6. K. to B. Sq.
7. B. to Q.Kt. 3rd.	7. Q. to K.B. 3rd.
8. Kt. to K.B. 3rd.	8. P. to K.R. 3rd.
9. Castles.	9. P. to Q. 3rd.
10. P. to K.R. 3rd.	10. Kt. to Q.B. 3rd.
11. K. to R. Sq.	11. Kt. to K. 4th.
12. Kt. takes Kt.	12. Q. takes Kt.
13. P. to K.B. 4th.	13. Q. takes K.P.
14. R. to K. Sq.	14. Q. to K.B. 4th.

'At this point, sir, I give you warning, I became sublime.

15. R. to K. 5th.

'I imagine the emotion of everybody there when I cavalierly posted the Rook *en prise*. Already the hand of my foe was stretched out to seize the bait, but he withdrew it as from flames. He saw the threatened danger and contented himself by playing—

WHITE.	BLACK.
	15. Q. to K.B. 3rd.[1]

16. Kt. to Q. 2nd.

'On my moving this he cried, "Ah! as for that, sir, I willingly yield to the temptation, and come

[1] Had Black taken the Castle, White would have moved his Q. to the Q. 8, and given checkmate.

what may shall now take the piece," and accordingly moved.[1]

WHITE.	BLACK.
	16. P. takes R.

'I say nothing, but play imperturbably.

17. Kt. to K. 4th.	17. Q. to K. 2nd.
18. Kt. takes B.	

'At this poor Baldhead, with a constrained air, remarks, "That is all very fine, sir. I see what you threaten; but it won't do. I respect your Knight for the moment, but I suppose his frolics are nearly over, and that he will quickly retire," and so saying makes move (18) Pawn to Queen's Knight's third, and I then move (19) B. to Queen's Rook's third.

'You see, sir, that I continue to be sublime. This brilliant *coup*, which ought to assure me the victory, was doubtless inspired by my angel who hovers near me. I am electrified[2] by her presence; my spirit, transported by love, is soaring into the regions of infinity. I am no longer of the earth, and at that instant could do battle with a whole areopagus of chess players. I gazed impassionately at my rival. What pallor, what anxiety in his features! Large beads of perspiration ran trickling

[1] Some players when they attack a Queen say 'Queen': it is gratuitously polite information.

[2] Even in the serener atmosphere of a chess tournament in 1883 the expert commentator and editor writes about people being 'actually electrified' by a move.

from his forehead. He saw himself surrounded by a thousand dangers, and with no power of resistance. At length he resorts to flight, the only thing left to him.

WHITE.	BLACK.
	19. Q. to K.R. 5th.
20. Kt. to K. 6th, double check (from B. and Kt.)	

In his agony Black yet sees that he cannot play his King to King's square because then Kt. would mate him (by moving to Black K. Kt. 2nd), and plays.

WHITE.	BLACK.
	20. K. to B. 2nd.
21. Kt. takes Q.B.P. (check, by discovery).	21. K. to Kt. 3rd.
22. B. to Q.B. 2nd (check).	22. B. to K.B. 4th (interposing).

Elise! Oh, my divinity. In the general consternation she alone partakes my triumph; she is radiant with joy. But heavens! is it an illusion? She makes a sign to me—

WHITE.	BLACK.
23. B. takes B. (check).	23. K. takes B.
24. Q. to Q. 3rd (check).	24. P. to K. 5th (interposing).

'What do I see? She holds up a piece of paper. I am the happiest of mortals, and have the mate in

my hands. I wish I was as sure of the tiny note she presses in her rosy fingers.

WHITE.	BLACK.
25. P. to K. Kt. 4th (check).	25. K. takes K.B.P.

'At this crisis I say in a calm, distinct voice, "Mate in three moves," and, without losing sight of that precious billet, I seize my Rook to place it on to King's Bishop's square, and pronounce "check."

'Conceive what I felt on seeing my execrable antagonist quietly capture my Queen.

'"Sir," said I, "what on earth are you doing? I give check to your King."

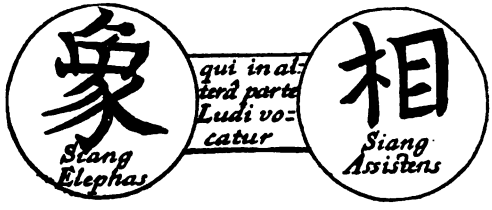
'"No doubt it is a mistake," he said, with suave assurance. "I am not in check, and take your Queen because I don't see any better move."

'Horrible! I had put my Rook on the Knight's square. My hand had wandered when I saw that precious billet. The villain grinned. Frenzied with passion, I seized his Rook, in the corner, with my Knight. The move was my last, for my competitor, taking the K.R. Pawn with his Queen, said, "Checkmate," and moved majestically from the table.

'I upset the table and fled. The next day my father-in-law elect wrote to me that the utter want of judgment and self-possession which I had given proof of forbad me to dream of marriage with his daughter. I had shown myself incapable of defending my Queen.

'The traitress married baldpate, and you, sir, are the cause of my misery.'

This game should be played three or four times over. It will at all events clench the notation, and some idea of the object of the moves will be gained. It is embarrassing to a beginner to have *variations* in print, to see what might, could, and should have been done. When two people can play out a game fairly well to the end, this sort of instruction may be valuable.



QUEEN.

CHAPTER VIII.

'Immortal Vida, on whose honoured brow
The poets' bays and critics' ivy grow.'—POPE.

AS to the openings of games very little will be said—of what moves you should make first, and what your opponent had better move in return—because often he does not make them.

True, at Simpson's chess divan, you may notice two players slapping down their big pieces for the first five or six moves as fast as they can bring them out, before they lean their heads on their hands to think; but we are not there, and to quote from Bird's 'Modern Chess': 'They commence full of confidence, but when the opponent is not accommodating enough to play the expected variation and an unlooked-for move is made, they are liable suddenly to collapse, and sometimes arrive at the

conclusion that a little knowledge is a dangerous thing.'[1]

You will get a good deal of lively play if you both commence even by moving out your Knights first, so there be afterwards, not *l'audace toujours l'audace*, but circumspection, and again circumspection, and always circumspection.

Suffice it to mention that the game is very commonly opened by bringing out the King's Pawn and King's Knight, and met in the same way. The advance of that Pawn opens a path for the Queen and for a Bishop. For instance—

WHITE.	BLACK.
1. K.P. to K. 4th.	1. K.P. to K. 4th.
2. K.Kt. to B. 3rd.	2. Q's.Kt. to B. 3rd.

White, by move 2, attacks the Black Pawn, and Black had better support it by another piece or by a Pawn. This is called the KING'S KNIGHT'S OPENING.

Again—

WHITE.	BLACK.
1. K.P. to K. 4th.	1. K.P. to K. 4th.
2. K.B. to Q.B. 4th.	2. K.B. to Q.B. 4th.

This second move by White attacks the Black King's Bishop's Pawn, which has only the King to defend it. Black does the same, and by bringing

[1] 'His speech is written in his hat, and you have taken his hat away.' —G Walker on this head.

out his King's Bishop attacks the same Pawn of his adversary.

This is termed the KING'S BISHOP'S OPENING.

Moving out the King's Pawns as before, White may next move his King's Bishop's Pawn to King's Bishop's fourth square. If Black likes he can take the unprotected Pawn offered to him by White, but which White is not supposed to offer quite for nothing, but to make an opening for a good position of attack.

This is called a *gambit*, from the Italian, and, in particular, THE KING'S GAMBIT, and, in the fond language of Staunton, 'gives birth to the most intricate and beautiful combinations of which the chessmen are susceptible, and the investigation of which will afford you an inexhaustible fund of entertainment and instruction.'

With reference to openings, it must not be understood that of two players of equal capacity for the game and practice the one who has studied them will not early obtain an advantage over the other, but that between indifferent players much more depends upon care and attention in the middle and at the end of the game.

BISHOP.

CHAPTER IX.

'Thus hast thou here (gentle reader) for thy better instruction a few short precepts only for a taste, because I would not have thee engorged at the first lest thou feeling thyself cloyed with the tediousnesse of the precepts, &c.'—G. B., 1597.

FOR your encouragement I will quote from the article in the 'British Encyclopædia' (which for other reasons I'm sorry I looked at): 'It is very commonly supposed that chess is a difficult game, whether to acquire or practise; this, however, is a mistake. The moves may be learned in half an hour, and a week's practice will evoke a sufficient amount of skill to afford pleasure both to learner and teacher.'

Captain Joseph Hortin writes in his little book (1735), after a few games and rules: 'I wish I could give rules to avoid oversights.' That is about it. A good player, however, may think it an oversight if his strained attention has overlooked a possibility six moves ahead, while a tyro plumps his Queen down within reach of the enemy's Pawn.

There is a faculty, be it called concentrativeness or power of abstraction, strengthened by practice of the game but much more natural to some people than to others, which enables you to get the pieces which stand under your eyes removed away in imagination to other squares, and to have others put in their places.

It is of no avail to overthink yourself upon a particular move. If the house of cards will break down at the second story, do not waste time trying to raise it to a fifth. There may also be said to be a certain resemblance between a move when actually made, and an action in the affairs of life; no sooner is the thing done, although previously pondered over, than a new light flashes upon one generated by the action's energy, and G. Walker writes: 'Chess immediately upon dinner is highly injurious to digestion. Chess late at night will act upon some constitutions like strong coffee, heating the brain almost to fever and banishing sleep altogether.' Rare constitutions, as to the coffee at all events.

Beginners cannot profitably take more than half an hour over their game, and much later on, an hour or an hour and a quarter should be sufficient.

You must, however, allow your opponent his time in moving. A. Saul, under the heading 'The Civile Carriage to be Used,' says: 'Doe not therefore at no time that thou playest at this game (out of a

conceit as I said that anything becomes thee well), stand singing, whistling, knocking, or tinkering, whereby to distract the mind of thy adversary. The truth of this morall saying is knowne to all. . . . Whosoever he be thou standest in contention withall, him for that time thou dost therein make thy equall.'

Though time may be wasted in trying to think out the remoter consequences of the move of a particular piece; yet as the game for some time resolves itself into more or less favourable exchanges and captures, it is easy before touching your piece just to take a glance at *each* of your own pieces, and at each of your opponent's.

J. Rowbotham, the earliest English writer on the game proper, says: 'If you have a good draughte' —the moves seem then to have been called draughts —'looke if there be not a better.'[1] This is only the other side of the Portuguese saying: 'If you have a bad servant, keep him' (or her) 'lest you get a worse.'

As to leisurely play—I noted down from some-

[1] '*Distraits ne soient tes yeux*
Ni ta main trop legere,
Un beau coup s'offre á faire
Voi s'il n ett ne'st rien de mieux.
MONS. DE SAINT USSANS.

I got it, however, out of R. Lambe's book, who translates :—

'Your head suggests a scheme, look round,
Perhaps a better may be found.'

where that formerly, in Denmark, Sweden, and Norway, if the merchants had not time to conclude a game at one of their periodical fairs, which lasted a fortnight, a public notary was called upon to write down the game and keep it under seal until the next fair! There is also a story of two persons of distinction, the one at Madrid, the other at Rome, who played a game of chess at that distance. They began when they were very young, and though they lived to a very old age, tradition tells us the game was far from being finished, and that it was found that the first who died had appointed his executor to carry it on.

The hints which follow will only be of use when most of the men are on the board. After it has been thinned so many contingencies open out that nothing can be said of any service.

THE PAWNS: As has been said, the Pawns make the first advances, and they are strongest when kept in a diagonal line supporting each other. A Pawn supported by another Pawn can always attack a piece to advantage.

When two PAWNS are DOUBLED, that is when one is directly in front of the other, they are usually placed at a disadvantage.

Sometimes it is worth while to effect an exchange of pieces, only to cause your opponent to double his Pawns in taking one of yours.

The two centre squares, K. 4 and Q. 4, are good for the Pawns to establish themselves on, as they block the opponent's march forwards.

The King's Bishop's Pawn in its position being only guarded by the King is very liable to be attacked; therefore keep him supported.

I like to move out the King's Rook's Pawn and Queen's Rook's Pawn early in the game. It is said to be incorrect. If—in time—you find it appreciably wrong, don't do it.

Sometimes a Pawn can play a shrewd trick by 'forking' two pieces. He *must* gain one. Barbier thus has it: 'A prettie way also to get a great man for a Pawne is when you spy two great men of your adversary's standing in one and the same ranke, and but one house betwixt them, prepare a guard (if you have it not readie) for a Pawne which you shall bring up to the ranke next to them in the middle or front of both of them, and assuredly howsoever he save the one your Pawne will take the other.'

KNIGHTS and BISHOPS: Get your Knights and Bishops out pretty soon, as they block the side movements of the Castles, which are most powerful on an unencumbered line.

The Bishop, on a clear diagonal, is strongest, and is as useful at a long distance as at close quarters.

As a Knight always threatens and gives check by moving to a square of a different colour to that on

which the piece threatened or the King to be checked is standing, recollect that by moving to the opposite colour the King can avoid a check from the Knight, at the Knight's next move at all events; and that if your King can be put upon the same diagonal as the Knight, with one square between them, it will take the Knight three leaps to check him again.

When the King and Queen are on the same colour and the Knight is also on the same colour in the neighbourhood, beware of the nastiest move on the board—a check by the Knight of King and Queen at the same time. If the Knight cannot be taken by another piece, the Queen must be lost.

In exchanging it is good to try to keep one Knight. At the end of a game your opponent's Pawns and King can better protect themselves against a Bishop by keeping on the opposite colour, whereas a Knight can pick off the Pawns from either colour and can embarrass the King by checks. A Castle is stronger at the end than either Knight or Bishop.

The CASTLES, naturally, are not much used in the early part of the game. The thing is, to guard against being beaten without having been able to use them at all. The CASTLES are most powerful standing one in front of the other on the same file. They are then said to be doubled.

Especially if your opponent is the stronger player,

it is not good policy to Castle too soon. It enables him to fix his point of attack. It is desirable sometimes to induce your opponent to Castle, and then to Castle on the opposite side, and to bring your Pawns forward, supported by your Castles behind them.

The QUEEN is best near the King for some time. Do not launch her out, or any other piece, merely to say 'check.' In compelling the Queen to go back, your opponent brings out his pieces at the same time, and your move, or time, is wasted.

The KING can work a great deal towards the end of a game, and in conjunction with three Pawns is very efficient.

Recollect that when your Queen is planted in front of your King on the same *row*, *file*, or *diagonal*, a Rook or Bishop may so attack you that you must lose the Queen, as you cannot move her away without check being exposed.

If you can make the opposite King move early in the game by a check, or even by the sacrifice of a Pawn, his power of Castling is lost.

As to EXCHANGES: When you have a superiority of pieces, exchanges are usually in your favour. When a player, however, is strong enough to give you considerable odds—a Castle, for instance—he is strong enough to hold his own also against that plan. It is rather an unsportsmanlike way of finishing up your antagonist, when you have a decided preponderance, merely to force exchanges.

CASTLE.

CHAPTER X.

'The messengers them hyed hard
Till they came to King Richard
At play at the chesse in his galeye.
The Earl of Richmond with him play'd
And Richmond won all he lay'd.'
—'ROMANCE OF KING RICHARD.'

CHESS is so multifarious that when only a King and some Pawns and a piece or two remain on the board there is a whole game in it. The chance, too, of converting a Pawn into a Queen adds enormously to the variety.

Recollect also, as alluded to below, that if you get rid of *all* your adversary's Pawns, even by giving up a piece for one, he may find it difficult, or impossible, to hurt you with two minor pieces.

As to ENDINGS of games, it should be known what combination of pieces can win and what cannot.[1]

Law XI. compels you, if you cannot carve him

[1] Old Hoyle, or his recent American editor, says: 'When you find your game hopeless do not prolong it, but retire gracefully.'

'as a dish fit for the gods,' to finish up the King with not more than fifty stabs at all events.

If you remain at the end of a game with King and Queen against King only, the victory is certain and easy: 'It is only necessary to force the single King to the nearest side of the board, and then, bringing up your own King, you mate in a very few moves.' Of course you must take care, as tyro *versus* tyro, not to give stalemate.

King and Rook against King is also 'a very easy checkmate. The King must be driven to the side of the board, and then your King being placed in front of him, with one square between, mate is given by a check from the Rook, on the same side line upon which the King stands.'

'Two Bishops can win against the King. The King must be forced not only to a side of the board, but into one of the corners, or, at any rate, into a square adjoining a corner one.'

Bishop and Knight against King is a possible mate, but difficult.

Two Knights alone cannot win; that is force checkmate.

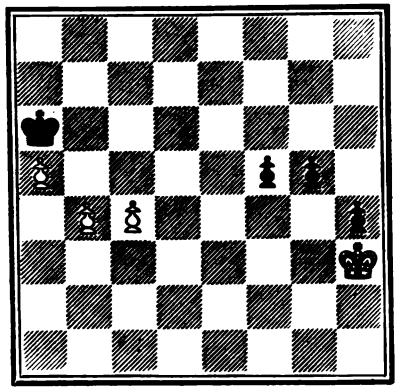
When the King has another piece to aid him; also when the game is reduced to King and Pawns against King alone, or with the aid of Pawns, the endings are of great nicety.

It is sufficient to say here that one Pawn, closely

supported by its King, can win, and that it also can give stalemate. The learner may amuse himself with the subjoined position, in which the side moving first will win.

Accustom yourself to play with either colour. This, indeed, is part of the routine of the game.

BLACK.



WHITE.

Benjamin Franklin has a whole chapter on the morals of chess. Other older writers have banned it as an irascible, and Cardinals as a gambling, game. Kings and princes, in stories more or less well authenticated, broke each other's heads with the heavy men of the period, or floored each other with the precious and massive boards, and there is a well-

authenticated story of a prince calmly going on with his game after his death-warrant came.

Staunton, in his 'Chess Praxis,' recommended, and it has been actually introduced into Law XIV., that if a player wilfully upset the board, it will be tantamount to losing the game. John Huss, the martyr, 'expressed sorrow at having neglected his time and provoked himself and others by playing at chesse'; and, 'by the contrair,' I have heard a story of a highly-placed Indian official having been missed from his district, and being found playing at chess in a distant town with some Arab horse-dealers, who had treated him with Oriental politeness and hospitality, thinking no worse of him for his free-and-easy neglect of duty.

King James I., in his book of advice to his sons, under the title of *Basilikon dôron*, wrote: 'And as for the chesse I think it over fonde because it is overwise and philosophick a folly, for where al such light plaies are ordained to free men's heads for a time from the fashious thoughts on their affairs, it by the contrair filleth and troubleth men's heads with as many faschious toyes of the play as before it was filled with thoughts on his affaires.'

As to winning and losing, Dr. Franklin advises: 'You must not, when you have gained a victory, use any triumphant or insulting expressions nor show too much pleasure, but endeavour to console your

adversary and make him less dissatisfied with himself by every kind of civil expression.'

I should advise that the least said the better, if not well acquainted with your antagonist.

Mr. Bland, an advocate of the Persian origin of the game, concluded his work (1850) with this panegyric: 'Considered merely as a chapter in the social history of mankind chess is equally worthy of admiration. Having established its mimic images in despite of the persecutions of idolatry,[1] it triumphed alike over the denunciations of Curânic morality and the zealous rage of the Byzantine Iconoclasts, and for whose support law and theology alike have been strained by Moslim Mullah and western priest; from which kings have given names to their sons[2] and to the cities they have founded, nor hesitated to ascribe their glories to its practice when they made it a principle in the education of their children; and which, as an image of war, or an exercise of wisdom, has been the royal sport of lawgiver and conqueror from the Haruns and Cosroes of the East to the Charlemagnes of the West or Canutes of our own climes; from the shepherd warrior of Tartary to the fugitive hero of Poltowa, or his more modern rival in boundless empire and lawless ambition, the Tamerlane of France—Napoleon.'

[1] It was against Mussulman law to make images.

[2] Shâh-Rukh — that checkmate having been given at his birth, by his father, Timour the Tartar.

G. H. Selkirk, the author of a full treatise on chess, with games, published in 1868, concludes his introduction in the language of high praise: 'Such is a brief epitome of the history of this wonderful game—wonderful alike in its charms and enticements, and in the marvellous hold it has retained upon the mind of man from the earliest days to the present. The swarthy Hindoo, the dweller on the banks of the sacred Ganges in the morning of the world, the gallant Persian, the warlike Arabian—each in his turn has been enchanted by its subtleties and its fascinations. The all-conquering Mussulman, the fanatic Saracen, and the pious Crusader—each in his turn has enjoyed its entrancing ingenuities. From the scorching deserts of the tropics to the frozen wastes of the Arctic circle its numberless votaries have dwelt with rapture on its bewitching delights; from ages before the siege of Troy it has given strength to the overtasked mind, and has re-invigorated the wearied body. It has been a source of solace to those suffering from the cares and anxieties of this chequered life, and of keen enjoyment to those free from all harassing thoughts and troubles. It has ministered to the pleasures of the mightiest monarchs, and has taught the very humblest to be content with their lowly lot.'

After taking breath, the author goes on: 'But its

charms are as fresh now as they were to the sages of the hoary past, to the fiery warriors of the burning East, and to the gallant knights and lovely dames of of the feudal days. It never repeats itself, for its pleasures are inexhaustible, and till the end of the world's history it will gratify and delight at once the young and the aged.'

I wish it and Bradshaw's Railway Guide were taught to young ladies at school instead of variegated English grammar and 'riders' upon Euclid.[1] In the village of Ströbeck in Germany all the inhabitants are chess-players, and it is taught in the schools.

In justice to the author I should add that he says: 'There is one caution I may be allowed to give. Potent though its allurements are, young players should remember that their enthusiasm for chess must never be permitted to exercise too great an influence over them, . . . and that the proper mission of the game is fulfilled only when it is used as a means of affording relaxation and amusement (our Indian official ought to have seen this) to relieve the mind when it is fatigued with the pressure of more important duties, and to conduce

[1] According to Lambe of Norham (1764), who probably found it in Hyde's book, 'In China young maids are taught chess; it is reckoned part of their education, so that it seems to hold the same place with them as dancing does with us!'—matrimonial place?

to the greater enjoyment of those hours when the thoughts are unaffected by the perplexities and solicitudes inseparable from our finite existence here.' I am of King James's opinion, however, that chess is not the relaxation for a tired brain.

Players can in a way be adjusted to each other by odds given, even of a Queen; though a Pawn and two moves, a Knight, Bishop, or Castle is more usual (handicapping is done at tournaments), but the game is not so interesting as between tolerably equal players. For my own part I like to play with an opponent who can win two games out of three.

A plan by which players generally could be classed is desirable. Sometimes a gentleman says he can play a little, and it turns out that he can play very well, while another says he has studied the game a good deal, and cannot play at all. People who are frequently together can test each other's powers, but not if they are at a distance, or at a chance meeting.[1]

There might be at different centres approved

[1] Olaus Magnus, Archbishop of Upsal, in Sweden, in the history of the Goths, said it was a custom among the most illustrious Goths and Swedes to prove the disposition of their daughters' suitors by making them play at chess. Also, I have just read in *The Times* an extract from the *Japan Mail*, that formerly in Japan 'the masters of the game met in Yedo and fought a grand tourney in the appointed place. . . . Judges, umpires, strict rules, and all things necessary were provided, and after the fight was over the ranks of the combatants were officially fixed. The number of ranks was seven in all, the seventh being the highest. . . . There appears to be a considerable chess literature in Japan.'

examining bodies which, for a small fee, would grant certificates of *class* to those who would condescend to submit themselves to examination. Men of the highest play could be termed Masters with an honorary degree, and those of the last Tyros, with five or six intermediate grades. A fourth-class player would know where he was in meeting another fourth-class player, and so on. Upon improvement in play, the certificate (for an additional fee) might be advanced. With this suggestion, and after a few problems and one game, I will leave 'Chess for Beginners' to resume a topic requiring more reading: 'The Beginners of Chess.'

Some people are fond of CHESS PROBLEMS. There are a great many existing collections. The most extensive I have seen is by A. Alexandre,[1] a French writer, and they appear fresh and fresh in several newspapers weekly for the amusement of a large circle. As a taste merely, three two-move problems are given. Those that can be done only in three and four moves are much more difficult. It will give the more employment if the solutions are not inserted, as many ways will occur before the right and only one. J. Pierce, in his book, says 'that modern problems differ from the ancient ones as a steam-engine from a stage-coach.'

[1] Paris, 1846, 2,000 problems with solutions. Modern problems are more sophisticated.

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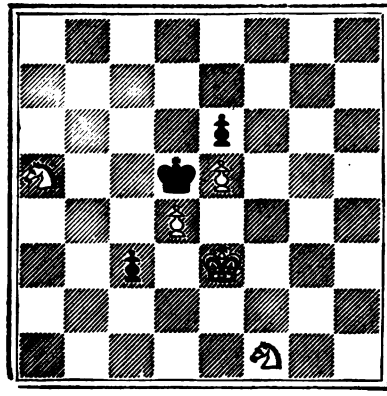

WHITE.

White to move first and checkmate in two moves.

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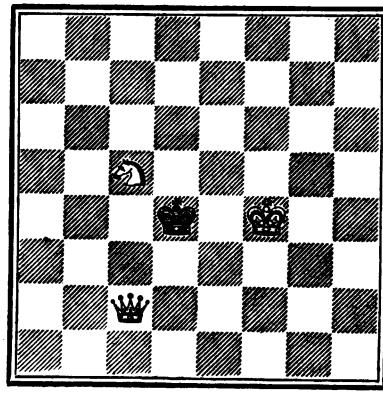

WHITE.

White to move and checkmate in two moves,

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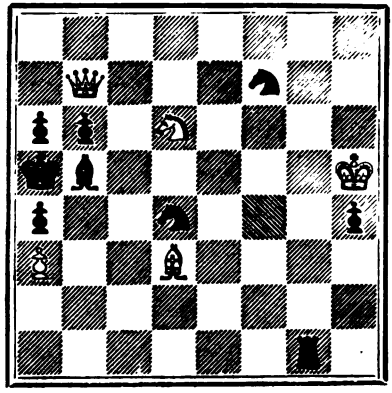

WHITE.

White to move and checkmate in two moves.

The game below has been taken from George Walker's 'New Treatise on Chess,' third edition, 1841. He terms it a badly played game, and explains the faults. If the learners have had patience sufficient to battle in earnest to an end of a game, however awkwardly conducted, they will have enough also to work through this carefully, on the board:—

WHITE.	BLACK.
1. K.P. to K. 4th Sq.	1. K.P. also two Sq.

2. K.Kt. to K.B. 3rd Sq. This move is well played, as you attack the adverse Pawn, which your opponent will be obliged to defend.

2. Q.P. one Sq.

Black would have done better to defend his P. by

moving Q.Kt. to B. 3rd Sq.; by pushing Q.P. he greatly confines his K.B.

3. K.B. to Q.B. 4th Sq. This is generally the best square to play K.B. to, at the beginning of the game, as it attacks the weakest point of your adversary's position, viz., his K.B.P. The King defends it at present, but if you can bring a second piece to bear on it, he must bring another to its defence.

3. K.Kt. to B. 3rd Sq. Eager to attack K.P. he brings out his Knight prematurely.

4. Q.P. one Sq. You defend your Pawn, but ought rather to have advanced K.Kt. to K.Kt. 5th Sq., which would have defended K.P. and at the same time have attacked K.B.P.

4. Q.B. to K.Kt. 5th. This move is not bad, as it prevents your K.Kt. from moving; he might also have offered to exchange Bishops by moving Q.B. to K. 3rd; if you had then taken his Bishop, he would retake with his Pawn, and a doubled Pawn in that position would be no disadvantage to him. Your K.Kt. is now said to be *en prise.*

5. Q.Kt. to Q. 2nd Sq. You play this Kt. in order that if he takes K.Kt. you may take B. with Kt. But this move blocks up your Q.B., and was besides, at present, unnecessary, as the Q. could retake.

5. Q. to K. 2nd Sq.

A bad move, because it confines K.B.; he should have played Q.B.P. one Sq., or brought out Q.Kt.

6. Castles, by moving K. to K.Kt. Sq. and K.R. to K.B. Sq. There is no danger in the move, but it is not your best.

6. Q.Kt. to B. 3rd. Sq.

He might have advanced Q.B.P. one square in order to move Q.P. one square at the next move; supposing he had done this, and that you took Q.P. with K.P. he would retake with Q.B.P. and have his Pawns well situated in the centre.

7. Q.B.P. one Sq. This prevents Q.Kt. from advancing.

7. Castles with Q.R.

He Castles on the opposite side of the board in order to push his Pawns on your King. He ought rather to have liberated his K.B.

8. K.R.P. one Sq. You attack B. in order to make him take the Kt. or retreat; you, however, weaken the position of the King by advancing this Pawn at present.

8. B. takes Kt.

He might also have retreated B. to K.R. 4th.

9. Q. takes B. It would have been better to take with Kt. as your Q.B. remains obstructed. You did well not to take with K.Kt.P., as you would have exposed your King; and your K.R.P.

would have been an isolated Pawn, which is seldom worth much on the Rook's file.

9. Q.R.P. one Sq.

Black plays this to prevent your attacking his Q.Kt. with your K.B.; he would not have been injured by this attack, and should not, therefore, *lose a move* in guarding against it. As his move is worthless you have the same advantage as if you were allowed to move twice running.

10. Q. to K.B. 5th Sq., checking. His King is now IN CHECK. You are playing badly in giving this check, as you will see you lose a move in getting your Queen away again; while by leaving the check open, you presently might have gained some advantage by giving it. This is a good example of a useless check.

10. K. to Kt. Sq.

11. Q.Kt.P. two Sq. This move is not perhaps your best, but yet it has an object, which is to prevent him from attacking K.B. with Kt. 'A beginner,' says G. Walker, 'had better give a bad reason for making a move than give none at all.'

11. K.Kt.P. attacks Q.

12. Q. to K.B. 3rd Sq.

Your Queen is now forced to retreat, and he has opened a path for his K.B., all in consequence of your giving a useless check.

12. K.B. to K.R. 3rd Sq.

13. Kt. to Q.Kt. 3rd Sq. 13. B. takes B.

He plays well in taking this Bishop, for, as his own Bishop is not defended, he must otherwise move it away, and that would be a losing move.

14. Q.R. takes B. The Bishop must be taken, but the question is with which piece? If you retake it with Kt. your Kt. is out of play; but I should have preferred taking it with the other Rook; as, when the adverse King has Castled, it is good play to get your Rooks in front of his King, and then advance the intermediate Pawns.

14. K.R.P. two Sq.

He advances this P. on the principle of my last observation. If he had attacked your K.B. with Q.Kt.P. you could play it to Q. 5th Sq.

15. Q.P. one Sq. Black ought to take this Pawn, but moves—

15. Q.Kt.P. two Sq.

16 Q.P. advances. This is done in order to take his Kt. should he capture the Bishop; but you do not see that after taking B. his Pawn attacks your Kt., so that you really lose two pieces for the one. Still, your move is radically good.

16. P. takes B.

17. P. takes Kt. 17. P. takes Kt.

18. Q.R.P. takes P. You have lost a Kt., but have a strong attack on his King, through his having moved the Pawns in front of it, and through the

excellent position of the doubled Pawn at Q.B. 6th.

18. K.R.P. one Sq.

Black is so full of his own plans that he overlooks the hold you have upon him. If you now play Q. to Q. 3rd, you have won the game; for if he allow you to take Q.R.P., you give checkmate next move by moving Q. to Q.Kt. 7th; if, again, he defend P. by moving K. to R. 2nd, you win by playing Q.R. to Q.R.

Having shown that you have a won game, I shall now suppose you to overlook this attack altogether and play—

19. K.Kt.P. two Sq. 19. P. takes P. *en passant.*

20. Q. takes P. 'I often see beginners, and even persons who, because they move the men about, call themselves players, so eager to catch up a Pawn that they overlook the opportunity of making a fortunate attack.' (I have heard a good player say, he could not resist taking a Pawn.) You ought still to have moved Q. to Q. 3rd Sq.

20. Kt. takes P.

21. Q. to K.Kt. 2nd Sq. 21. Kt. to Q. 7th Sq.

If you were now to allow Black to take the Rook he would be said to *win the exchange.*

22. K.R. to Q. Sq. 22. K.R. to R. 4th Sq.

This move is well played; if you take Kt. with R.,

he plays K.R. to the Kt. 4th Sq.; and as your Q. could not move away on account of leaving the K. in check you would lose your Queen for the Rook. It is true you would also get the Kt., but that would not be an equivalent compensation.

23. K. to R. 2nd Sq. 23. Q.R. to K.R. Sq.

Black doubles his Rooks to attack K.R.P.

24. R. takes Kt. 24. R. takes P. (ch.)

This check is not useless but gives him a fine game; not liking to give up the Q. for the Rooks, White moves his King.

25. K. to K.Kt. Sq. 25. R. to adverse K.R. Sq.

A very good move; as you will see he wins a Queen and a Rook in exchange for his Rooks.

26. Q. takes R. 26. R. takes Q.

27. K. takes R. 27. Q. to K.R. 5th Sq.

28. K. to Kt. 2nd Sq. 28. Q. to K.Kt. 4th Sq. (ch.)

You see how dangerous it is to allow a piece to check your King and another piece at the same time.

29. K. to B. 3rd Sq. Your game ought to be lost, but you do not mend it by moving K. to so exposed a situation.

29. Q. takes R.

30. R. to K.Kt. Sq. 30. K.P. advances (ch.).

This is in better style than taking Pawn, or giving a number of inconclusive checks.

31. K. takes P. This is fatal; the Pawn was held out as a lure.

	31. Q. to K. 7th Sq. (ch.)
32. K. to Q. 5th Sq.	32. Q. to Q. 6th Sq.

CHECKMATE.

Walker has followed this game up with a specimen of a 'brilliant game' played between two masters. As it would be impossible, for the players themselves even, in such a game to lay out the insides of their heads, with the plans rejected and accepted, without an immense expanse of words, and for anybody but a patient and good player to assimilate the reasonings I have not inserted it.

Referring to other writers having pillaged from him, he says: 'The learned Millerius treats us, *àpropos des bottes*, to an anecdote of a hackney coach-master who overheard John Journeyman, at the close of the day, dividing his receipts into two portions, parcelling out the coin with rigorous exactitude—"One shilling to master, one shilling for me; half-a-crown master, half-a-crown me," and so forth. At the close of this honest partition a solitary sixpence presented itself, and our rogue was sorely puzzled as to which heap should receive the surplus. Master cuts short his perplexity with—"I think, John, I ought to have the sixpence, *because I keep the horses, you know.*" If I have read this before I have forgotten it, and so may have some of my readers.

ANGLO-SAXON CHESSMAN.

PART II.

CHAPTER I.

'O thou, whose cynic sneers express
The censure of our favourite Chess!
Know that its skill is science's self,
Its play distraction from distress.
It soothes the anxious lover's care,
It weans the drunkard from excess;
It counsels warriors in their art
When dangers threat and perils press;
And yield us, when we need them most,
Companions in our loneliness.' [1]

THE idea, in the opening story, of the Tyrant of Syracuse has been produced in several forms: its most recent appearance in print is in the Life of

[1] 'Ibn ul Mutâzz in praise of Chess' (quoted by Bland).

Samuel Rogers: 'How long since you have drank my father's health, Wilkes?' said the Prince of Wales to that 'patriot.' 'Ever since I have known your Royal Highness,' replied Wilkes.

Caxton presumed that everybody, that was anybody, would know the game, and in the last chapter of his translation only is there anything to show even the position of the pieces. For instance, as to the Queen, we read: 'Thus ought the Queene be made, she ought to be a fair lady sittynge in a chayer and crouned with a corone on her head and clad with a cloth of gold and mantyll above furrid with ermynes, and she shold sytte on the lyfte syde of the Kinge for the amplections and embrasynge of her hosbande lyke as it is sayd in scripture in the canticles "her lyfte arme shall be under my head and her ryght arme shall beclyppe and embrace me."'

Thus far had I written and made my notes in contentment with the authorities, English, Latin, and a little French, following Dr. Hyde[1] in his quaint and learned work which he was pleased to term *Mandragorias*, because some obscure Arabic word, like 'satrang' (chess), also meant a mandrake; and the mandrake[2] root was a kind of 'forked-radish'-like man, and the chess-pieces also

[1] 'Hyde,' p. 24.

[2] Called 'Astrang' in Ainslie's 'Materia Indica.'

were images of men. Having previously excogitated this derivation as he lay in his bed thinking about it, he was the better assured by finding it so explained by a Persian writer.

Sir Frederick Madden, formerly keeper of the manuscripts belonging to the British Museum, both in his separate article printed in the *Archæologia* (vol. xxvi.) and in his beautifully written and copious notes, not printed, on the well-abused Richard Twiss made in the doubly interleaved copy of that writer's three volumes formerly belonging to him, was more than a sufficient authority. All the mediæval poetry and romances mentioning the game had been noted by him. Douce, the learned antiquarian of the end of the last century, had said all that was to be said about the shapes and changes of the pieces; L. Allen, in the *New Monthly Magazine* of 1822, had made an original incursion upon the early French manuscripts; Warton, Strutt, and the more recent T. Wright, in his 'Domestic Manners in England,' were consulted, and for an excellent compendium C. Tomlinson's[1] book published between forty and fifty years ago; but Duncan Forbes was my chief guide. His work was, when published *in extenso* in 1860, the most methodical and original in English. He wrote from the points of view of an Oriental scholar

[1] His work first appeared in *The Saturday Magazine* for 1841, with good engravings of the Isle of Lewis chessmen.

and of a skilful player and lover of chess, and with much spirit and enthusiasm for the great antiquity of the game which led him into error, and, it must be added, with considerable asperity,[1] on this and other Oriental topics for those who disagreed with him. He was my first teacher in Indian languages as a boy, which makes me favourably inclined towards him. If he chastised his literary opponents with whips, his memory has been chastised with scorpions by Dr. Van der Linde.

Forbes' predecessors on Oriental, especially on Indian, ground had been only Sir William Jones and Captain Hiram Cox, who travelled in Burmah and wrote at the end of the last century from Chittagong, and Nathaniel Bland, the pro-Persian-origin-theory writer (1847), and last but not least the most learned and accurate Librarian of the Bodleian, Dr. Hyde (1694), Professor of Hebrew and Arabic, whose book has been a thesaurus for writers after him. I was contentedly making a compilation from these sources and others, when I became acquainted through the British Encyclopædia (ninth edition) with the existence of a tremendous work written in German by Dr. Antonius Van der Linde—'The History and Literature of Chess,' Berlin, 1874. This work, in two volumes, consists of eleven hundred large pages with masses

[1] His letter to the late Professor Eastwick, for instance.

of notes in smaller type, and it exhausts the subject.[1] It is curious that the work appears almost unknown in England; there was no copy of it in the London library. There may have been a review at the time in some English chess periodical; but a gentleman very competent in such matters informed me that he did not know of any, although there was of the later work, in fact one by himself.[2] It is not alluded to in the new edition of Chambers' excellent Encyclopædia under 'Chess,' although the later work is.

For my own part, unfortunately, German is an unknown language, and I have tired a friend by getting bits of the book explained; while, from its technical style and the novelty of the subject, it was somewhat too much for a young lady from school who had read some of Schiller's works.

No better history of chess could possibly be made than by abridging this work in English. Some idea of its scope may be gathered from the table of contents.

[1] There is a more recent and better known work by the same author, supplemental to the first, entitled, *Quellen studien zur geschichte des Schachspiels* (1881). It wants an introduction explanatory of its connection with the first work.

[2] *Academy*, July, 1881.

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KNIGHT.

CHAPTER II.

'Sex species saltus exercent sex quoque sacci,
Miles et Alphinus Roccus, Rex, Virgo Pedesque.'
—PSEUDO OVIDIUS.

UNDER the division *'Tschaturanga*[1] or *Schatrandsch'* (Chaturanga or Shatranj), from the year A.D. 800 to A.D. 1500, are more than three hundred pages, over which are distributed the subjects — Chess Mythology, The Romance of Chess, Pseudo Chess, The Indian Kriegspiel, Perso-Arabic Chess Literature, The Spread of Chess towards Europe, Allegorical Explanations of Chess-pieces in the Middle Ages, Chess Among the Jews, Chess Problems of the Middle Ages among (1) The Arabians, (2) The Spanish, (3) The Lombards, including an account of the works of Nicolas de Nicolai.

[1] The French and Germans Romanize in their own fashion.

The second division on modern European chess comprises the transition period from 1480 to 1570, the Göttinger manuscript, the writers Lucena, Damiano, and Ruy Lopez.

Under 'Perfected Chess' there is an account of the writers and players from Polerio, 1594, down to Sarratt.

The appendix contains an account of the Indian 'Würfelvierschach,' or dice-chess for four, and the bibliography relating to Cessoles—the writer whose work was the original of Caxton's—and ranging round him, for a hundred and fifty more pages. In the second volume, under the general heading of perfected chess, from Sarratt to the present time, many pages are given up to what the author terms 'Schach-fibel,' chess-primers, from Arthur Saul downwards, including such books as Staunton's Hand-book and Barbier. The accuracy and fulness of his description of all such works published in England, America, France, Germany, Italy, Holland, Russia, may be seen from this notice at page 27: 'The famous Game || of Chesse play || being a Princely exercise; wherein the || learner may profit more by reading || of this small booke than by playing || of a thousand Mates || Now augmented of many materiall things || formerly wanting, and beautified with a three-fold || method, viz., of the chesse-play of the chesse laws || by John Barbier.

Printed at London for John Jackson, dwelling || without temple barr. 1640, 8vo. 54 Blätter 1 Tafel (A Briefe of the lawes of chesse-play set down more at large in the Boke with the reasons of them).'

I will mention, while it occurs to me, that after some search I have found no complete chess bibliography in English.[1] At the end of one of Twiss's volumes there is an incomplete one up to that period, and there is a more recent and complete list of books, the property of the late Professor Allen, an American collector, to be seen under the heading 'Jackson and Kean,' compilers of Philadelphia. The German writer and chess-player, Heydebrand und der Lassa, has, however, published one, 'Das erste Jahrtausend der Schachlitteratur zusammengestelt,'[2] which contains the names of about three thousand three hundred publications on chess in all languages, including collections of games and new editions and numbers of magazines. Some people seem to live to play chess.

Then there are many pages describing books of games in which chess finds a place; for instance, at page 61 is described 'An || essay towards making the || game of chess || easily learned by those who

[1] There is one in German by Anton Schmid, 1847, termed *Tschatorangaridjâ.*

[2] This work, I find, is not by the author named, but by Van der Linde.

know the moves only || without the aid of a Master || by Mr. Hoyle || London || Printed for T. Osborne in Gray's Inn; S. Crowder and Co, at the Looking-glass, and R. Baldwin at the Crosse, in Paternoster-Row. 1761 || price two shillings and sixpence || 8vo 4 Bll 54 Seiten 1 Blatt.'

The old 'Boy's Own Book,' in which, among cricket and swimming and top-spinning, there are a few pages given up to chess, is even mentioned.

The other headings are: History of celebrated chess contests, including 'Specielle Wettkämpfe,' special contests. *The Gentleman's Magazine* has been searched, for the first entry is: 'The Gentleman's Magazine for the year 1807, volume LXXVII. part 2 by Sylvanus Urban 8vo, an account of the chess Meetings held at the house of the Honbl. Francis H. Egerton in Paris.' Another is: 'The Anglo African || Magazine—*et nigri Memnonis arma* —September, 1859. Published by Thomas Hamilton || 48 Beckman Street || New York || 8vo.' [1]

Blind Chess, National Congresses, International Congresses, Chess by Correspondence, Problem Art in the Nineteenth Century, including a pretty little book called 'American Chess-nuts,' of 1860. Knight's leap problems. An account of chess periodicals and newspapers, from thirteen countries; fifty-two of

[1] Splitting up the text by single lines is seen in early books, but the meaning of the fancy here is not to me known.

these are English. 'Rathmine's *School Magazine*, Dublin, 1872,' and the '*Huddersfield Chronicle*, 1859–61,' have not escaped notice, while two full pages mention similar publications in America and Canada. The account is in two divisions, one of the papers having a chess column, and another of papers given up to chess, including five Russian, two Spanish, and one Norwegian, and a large number American.

Here is the notice, in English, of 'The Palamede,' by Mr. Huttmann, 1840–41: 'About the year 1840 the Garrick Chess Divan was opened by Mr. Huttmann at No. 4, Little Russell Street, Covent Garden. One of the attractions of this little *salon* was the publication every week of a leaf containing a good chess problem, below it all the gossip of the chess world in small type. The leaf was at first sold for sixpence, including two of the finest Havannah cigars! and a delicious cup of coffee, but was afterwards reduced to a penny without the cigars. The problem leaf succeeding well, a leaf containing games was next produced, and finally the two were merged into a publication of four pages entitled 'The Palamede.' This account was taken from the 'Chess-player's Annual,' by C. Tomlinson, 1856, pp. 235–270.

Fifty pages follow upon the history and etymology of the names of the pieces, then the legislation of chess associations, and the recommendations of

individual writers as to rules of play, and chess notation in all countries. Under the poetry of chess thirteen pages are given to Firdausi, the Persian poet and historian. A bibliography of Vida's[1] Latin poem on chess, or an account of the editions of that work and of the commentators on it in all European languages, making up about a hundred volumes, follows; then a list of poems in the style of Vida, or after him, including 'The Chaturanga, or Game of Chess,' a long-forgotten piece from the Persian by Mrs. Colonel Hartley, London. Sherwood, 1841.

Van der Linde must have had access to a library combining on this subject the resources of the British Museum and Bodleian. Chess story-books and chess as it appears in dream-books follow: description of different chessboards and men: An account of pictorial representations of chess-play. (I have noticed that in some cases the artist was no chess-player, as he makes the triumphant White bringing his Queen down and giving checkmate on a full board.) There is chess played with living pieces: chess and the stage: chess automatons, varieties of the game among different nations: chess as connected with playing cards: the game of draughts: the moralities of chess and dice—'This subject is in itself boundless,' the author says—the nomenclature of the game, and

[1] Marcus Hieronymus Vida, Bishop of Cremona, was born in 1470.

more. No idea can be formed of this immense work without seeing it.

Kennedy, of chess renown, has remarked that there is an *odium scacchicum* as well as *theologicum*, and this author rarely mentions Forbes' name without calling him a simpleton or a charlatan—a forger upon one occasion I noted, but cannot discover the passage again. Forbes, who had hitherto been quoted as the most original, full, and reliable of English writers, composed his final work fifteen years before, in ignorance of the existence of Van der Linde. With reference to an especial charge against Forbes regarding the mode of mention of chess by Firdausi, I must endeavour to find out in future more precisely what so rousedthe critical anger of the later writer.

PAWN.

CHAPTER III.

'When a man's house is on fire
It's time to leave off chess.'—FULLER.

BUT—to proceed with my own story—in the first place, who did *not* invent chess? As far as I have noticed, Dr. Hyde, whose work was published in 1694, was the first to attack the idea which had dominated earlier writers, that the Greeks and Romans played at it, at all events. In the opening of his chapter concerning the names of *Shâhiludi*, or the game of Kings, he writes: 'For this game no true Latin name exists, nor any genuine Greek, because it was neither invented or known in the time of the ancients.' He had before tersely observed in his preliminary address 'to the kindly-disposed reader,' that '*Linguæ enim sunt claves rerum, sine quibus non possumus ad res ipsas pervenire*' (Language is a key to things without which we cannot get at the heart of them).

The idea was not dead at the beginning of the century, as Mr. Christie, the auctioneer, of St. James's Street, published a handsome and learned quarto under the *nom de plume* of 'Palamedes,' in which he argued the direct descent of the game from the ancient Greek game of *petteia*. In the old-fashioned frontispiece a tall man without any clothes on, but clean shaven and with hair well arranged, is reclining on a bank with a long crook sloped over his shoulder, watching sheep with a dog at his feet. A small palisaded sheep-pen is upon a rectangular artificial slope, with lines drawn leading from the middle of the sides, and the corners converging towards the interior of the pen. This *petteia* was played with five or ten pebbles of a side moving on lines, and somehow or another one side had to block the other in. There was either a dividing line in the middle, or a position considered 'sacred'—about which there are several classical references—as a point only to be moved from in extremities. The descriptions of the game, as made up from fragmentary allusions in Greek and Latin writers, are not the same by Dr. Hyde, Daines Barrington, and Palamedes, and I cannot gather what the use of the sacred line or space in the middle was. This was the game which somebody supposed to be hop-Scotch (or Scot) that the suitors of Penelope played at outside her door. Imagine them at it if dressed

in the tartan pantaloons in which Ulysses on his return is painted in a large picture in the National Gallery.

'Palamedes' supposes that, somehow or another, chess grew out of it before the Hindus improved it; and certainly with other writers he seems to be correct in not accepting Sir W. Jones's idea that chess as we have it, at least as it was among the Arabs, was invented all at once—came fully armed from the brain of any *Sissa* or *Dahir*. 'German Tactics'—but there may be some large German book on that, too, of which I know nothing—seems more like the game to have been developed by the stage of Fox and Geese, from this *petteia*.

Neither grew chess out of the Latin *latrunculus*—which might have developed into draughts. As late as 1854 Herbert Coleridge wrote upon the subject—'a most sound reasoner and deeply read in classic lore,' says Forbes (p. 3), happy to have him in agreement with himself.

Going over these Greek and Latin games to prove their difference from the unapproachable chess, I think it is H. Coleridge's remark that the Romans especially had no idea of making a toil of pleasure; here they agreed with King James. Pitch-and-toss or odd-and-even, and gladiatorial shows were more congenial to them—'setting aside athletic exercises, the games of classical antiquity were of the most

simple and often of the most puerile character,' are his better words. It wanted a contemplative Buddhist to invent chess.

In an elegant dissertation, printed at length by Forbes in his appendix, Coleridge in referring to the fragmentary notices of the Latin and Greek games, observes, 'It must be borne in mind that I do not in any way undertake to assert unconditionally that the positions I have here given by way of illustration were of ordinary occurrence, or indeed ever did or could occur at all *modo et formâ* in the Roman game. To do so would necessitate a far more intimate acquaintance with the other rules of the game than we are ever likely to possess, unless some long-buried mosaic or sculpture shall hereafter be brought to light, and enable us to re-peruse the brief allusions of ancient writers with clearer notions. Let any who doubt this, and may at the same time be ignorant of the laws of chess, read Vida's poem, *Scacchica ludus*, a work a thousand times more full and explicit in the information it conveys than any of the passages to be found in the ancient Latin writers, with respect to the *ludus latrunculorum*, and then let him try to construct for himself a code of chess laws, or to exemplify on the board any of the manifold positions and stratagems so poetically described by the classical Italian. A comparison of the result of his labours with the rules of the

game, as laid down in any standard chess treatise, will probably, unless he be a second Deschapelles, convince him of the difficulty of the task.'

With reference to the absence of allusion in the classical writers to the peculiar moves of the game I must quote this passage: '. . . I refer to the total absence of all allusion in Roman writers to any real variety of form among the pieces—a feature so prominent that had it ever existed it could hardly have escaped some form of notice. Turn to the poets of England, Italy, or Spain, who have ever touched upon or alluded to chess, however incidentally, in their writings, and it will be found in nine passages out of ten the point that has been seized and presented most forcibly to the reader is one dependent on the peculiar names or forms given to the various pieces for its truth and meaning. But how many passages from Latin writers can be adduced where even a metaphorical use of the nomenclature of chess is to be found, or which give the slightest foundation for supposing that the game possessed any peculiar nomenclature at all? Yet it is difficult to suppose that the epigrammatic fancy of a Martial, who appropriated almost every available subject for his favourite style of composition, should have missed so fertile a field for the display of his wit, or that the genius of a Virgil who did not disdain to render the whipping-top a classic

game should have failed to draw a simile from the fantastic and picturesque figures which meet and manœuvre on the chessboard in mimic hostility. Surely we should hear of priceless chessmen from the hand of a Myro or a Mentor commanding at least as much notice from the poets as the rare cups and curious salt-cellars which meet us in every direction in the cabinets or the dinner-service of the Roman Virtuoso. Nevertheless *conticuere omnes*—all are silent—and I cannot but believe that this, though a purely æsthetical argument, will be quite as satisfactory to those who are in any degree acquainted with the spirit of the writers of old Rome, as any that may be dug up from amid the ponderous pages of a Casanbon or a Salmasius.'

After Hyde by a century or so and prior to the date of the article last quoted, the Honourable Daines Barrington, in volume ix. of the *Archæologia* (1789), said: 'This now brings me to consider the Grecian claim to the invention which some learned writers have carried back even to the siege of Troy, attributing it to Palamedes. Most of the passages relied upon in proof of this opinion are to be found in that amazing treasure of Greek literature, Henry Stephens' Thesaurus, the article *pessos*, "a pebble." Having examined all these passages, I may venture to say that none of them relate to chess, because there is not the most

distant allusion to the putting the enemy's King in such a situation that he cannot be extricated, which is the great object of each player.'

Menage, who must have composed his French Dictionary shortly after Hyde, as he refers to *celeberrimus Hyde* as his authority, deserted the classical theory. Freret,[1] coming after Hyde, and Menage, also rejected the Greek and Roman origin.

In short, to sow all these classical wild oats, Sophocles, Theocritus, Euripides, Homer, and the historian Pausanias, Athenæus, Seneca, Pliny, Ovid, Martial, and Terence, have been drawn into it—whether they have mentioned *kuboi*, or *tessaræ*, or *petteia*, or *latrunculus*, or *calculus*. D. Pietro Carrera (1617) partly translated by W. Lewis (1822) is greatly responsible, and, as far as my reading goes, he invented, that is introduced, to modern Europe, Palamedes, the companion of the crafty Ulysses:—'Palamedes, son of Nauplius, King of Eubœa, inventor of chess, used to play with Thersites.' This Palamedes is said to have invented a number of things, including eating three meals a day. With reference to Seneca, the Italian writer above calmly says that 'he died at an advanced age by the order of Nero.'

A Dutchman, by name Daniel Souterius, minister of the church at Haarlem, and writing in Latin

[1] 'Académie Royall des inscriptions.'

prior to Hyde, dedicated his learned book to Edward, Lord Zouche, constable of Dover and the five ports, and as a summing-up writes, 'It has been abundantly proved above by us that the game of *calculi* and *latrunculi* are the same; nor is there any doubt —I follow Peter Scriverius, who for me is the author and founder of this opinion—that the *zatrikion*[1] of the recent Greeks is the ancient *latrunculus*, the axedries of the Spanish, and our Scaken.' Pastor D. Souter had the correct derivation of Zatrikion from Shatrang, but otherwise is quite a Palamedesian.

Thomas Actius, of whose life I cannot find any notice in the biographical dictionaries, has a book of two hundred and sixteen closely-printed pages in Latin, printed at Pisa in 1583, and a curious book it is, according to the scraps I have read—something after Cessoles' moralization style. It is entitled '*De ludo Scacchorum in legali methodo tractatus*'—concerning the game of chess treated of in a legal or lawful method. This old-fashioned writer divides his book into twelve questions, or heads, of which the first is: 'Of the definition of games in general, and whether it is proper sometimes to play or always to work,' and then, under this summary, are about thirty headings—for ex-

[1] I met with an amusing compound *Zatrikiology* (science of problems) in a book by Miron J. Hazeltine, an American author.

ample, than which nothing could be more true or vexatious: 'Definition should form the commencement of disputation;' 'Industry and talent are of equal value;' 'How much sleep should be taken.' Question one opens logically thus:—'Before treating of the game of chess it should be known what is play generally, for before knowing the species we should first know the genus. His conclusion to his first question is that 'the game of chess *is* an honest exercise of the intellect, and is proper at all suitable hours.' The writer goes over the story of Palamedes and Xerxes, and the two brothers, Lydius and Tyrenus; but of games and moves there is nothing. Like De Cessoles three hundred years previously, he presumed all his readers would know it. He has a disquisition—I did not note how it was introduced—as to 'whether the mistress should rouse her maids in the morning, or the maids the mistress.' The writer was a divine and logician. The only notice of the book is by Brunet in his bibliography, who writes:—'L'auteur y exposé le droit en donnant des leçons sur le jeu des echecs.'

There is another and more gruesome character, not derived from the classics, upon whom the invention of the game has been fathered. In Caxton's translation we read:—'In lyke wyse was sometyme a kynge in babiloine that was named *Evil-merodoch*,[1]

[1] Evil Merodoch is mentioned in the Second Book of Kings as having kindly treated the Jewish king.

a Iolye man, without justice, and so cruell that he dyde hewe his Father's body in three hundred pieces—this Evil-merodoch was the son of Nabogodnosor.' This, at all events, agrees with the Indian tradition as to the game being invented to teach good manners to a wicked king.

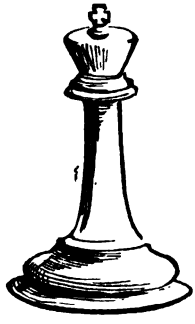
Hyde has it from older authorities that the poetical Bishop Vida attributed the invention to a certain philosopher named Xerxes, whom D. Wielus, a commentator on the said poem, thinks had the additional name of Philometer, whoever he may be, and for this opinion *ansam dedit Diomedes:* Diomedes has given a handle. This Xerxes was conducted to a certain Babylonian king who could only be instructed by the trifling example of the orderly conduct of men on a chessboard: 'This Babylonian king, in a little German book I have in my possession (probably Augustus, Duke of Luneburg's), is named Evil Merodoch, whom D. Olearius in his itinerary calls Elmaradab.' In the Indian tale, often repeated, the philosopher *Sissa* is rewarded at his own request by the grains of barley in geometrical progression, beginning at one on the first square until they amounted to untold billions on the sixty-fourth.[1] It is not reported

[1] It has been calculated that at twenty-five bushels of barley to the acre it would require 2,000 million square miles to grow the barley in one year.

whether the 'Iolye,' Evil Merodoch, was equally careless in his generosity.

It was after the Indian monarch, too, had been beaten at the game that he was so open-handed, which provoked the irony of the French encyclopædist thus:—'With all due respect to Sissa, the Indian philosopher, we must doubt that a checkmate always tends to soften the manners of a prince, and for our part if we had a favour to demand we should carefully avoid addressing ourselves to him at a moment when he had been compelled to acknowledge himself beaten on the chessboard.'

As to other beginners of the game, Hyde says: 'There are those who attribute the invention of it to the Egyptians, and there are triflers among the Jews who blush not to ascribe it to Solomon, while Dan Souterius' (our friend above), 'in his little work about games dreams that he has proved that Palamedes invented this game for the diversion of the Greeks during the siege of Troy.'



KING.

CHAPTER IV.

'When they had dyned as I you saye,
Lordes and ladyes yede to playe—
Some to tables and some to chesse,
With other gamys more or iess.'
—ROMANCE OF IPOMYDON.

THE Egyptians, too, seem to have been looking up recently. The author of the article[1] on chess in the new edition of *Chambers's Encyclopædia*, in progress, says that a Spanish writer, whom I should like to know more of, ascribes the invention to that ancient people ; and far away in the remote ages, before Lewis Island walrus ivory men of the

[1] I am indebted to the author of the article, the Editor of *The British Chess Magazine*, for the information that Senor Jose Brunet of Barcelona is the writer referred to. The name of the work is 'El Ajedrez en Egipto,' and there is a summary in vol. v. of the *Revista de Ciencias historicas* (August, 1887).

thirteenth century, and before Charlemagne's men, are the actual Egyptian draughtsmen, so termed, in the British Museum among the mummies, together with a bit of a board. The men are not flat but lion-headed, and if there was 'crowning,' it could not have been by putting one man on top of another.

Wilkinson in his 'Ancient Egypt' figures two players at draughts, one supposed to be Ramases II. The men are upright with rounded tops, but some are like small ninepins. Wilkinson supposes they may have been coloured; and, given colour and the slightest difference in shape or any hieroglyphic[1] to mark them, the players might have been at chess. The board suits. The modern Egyptians play chess and call it *satrang*, of course from the Arabs. So far as tangible evidence goes, draughts preceded chess in the world.

Upon present information the Chinese may be put out of court as to the invention of chess. There probably, however, exists in China a whole literature upon the game itself, with speculations and legends about its origin, and a Palamedes of their own. Forbes falls back upon Mr. Eyles Irwin's[2] account in

[1] In China, according to Captain Cox, the pieces are round counters of wood or ivory, with the distinguishing names written on them, as in the tail-pieces.

[2] Probably the same gentleman mentioned by Bishop Caldwell as having been the first Collector of Tinnevelly after the Polygar war.

1793 to the Royal Irish Academy, and Captain Cox in vol. vii. of the 'Asiatic Researches.' Van der Linde mentions a work, the title of which he saw in the catalogue of books belonging to a M. Chardin, entitled, '*Traité du jeu des elephants ou jeu d'echets Chinois*' in Chinese, ten books in five volumes octavo; and what might not be expected to be found in the following work, mentioned in the Chinese (illustration) catalogue in the British Museum: 'Specimen of a Chinese illustration in the Imperial encyclopædia, *Koo-kin-too-shoei-tseih ching*, and consisting of 5,020 volumes, printed at Pekin, A.D. 1726.'

Dr. Hyde is first in the field as usual, in his chapter *De Shahiludio Chinensum*. He got his information from the writings of the Jesuits in China and from an acquaintance, one D. Shin Fo Cung, a native of Nankin, 'who accurately drew and described the game for me.' A more modern description with an illustration is in an article of 1866 by G. Hollingsworth in the North China branch of the Royal Asiatic Society;[1] but there is no reference to any legends about the origin of the game.

The descriptions do not differ. The board has sixty-four uncoloured squares, and there are sixteen men of a side—eleven pieces and five Pawns arranged in three rows and moving on the lines. Mr. Hollingsworth boldly calls the two pieces in the middle

[1] B. M. Cat.: 'Academies Shanghai.'

row, 'cannons'; Mr. Irwin, 'rocket boys'; Hyde, 'bombards;' or his missionary authorities, *lebes*, which the Latin Dictionary explains to mean a metal cauldron, and is thereby led on to a dissertation on the invention of gunpowder, which he finally accredits the Indians with. Forbes thinks 'mortar' would have been the more appropriate name. At all events the four pieces represented can shoot themselves over the heads of others to a long distance.

The distinguishing mark in the Chinese game is that a river divides the middle of the board, about crossing which by certain pieces there are restrictions; and the King's moves are confined. Forbes does not like the river. In his note, on page 277, he says, 'It is very doubtful if this be a river'; but Hyde, who seems to have played with his Chinaman, and the modern authorities say it is.

Sir F. Madden, I think, in a manuscript note on Twiss's book says that the Chinese acknowledge that they received the game from the Indians, and that it is called by them the game of the elephant, and that the great Chinese Dictionary has it that it was during the reign of Vonti, about A.D. 557, it was brought from India. Hyde also states (page 160), 'Although the Chinese seem to have received this game from India,' they had altered and adapted it to their own form of government.

Eyles Irwin stated that a mandarin had furnished him with an extract from the *Concum*, or Chinese annals, which alleged that three hundred and seventy-nine years after the time of Confucius, *Hung Cochin*, King of *Kiangnan*, sent an expedition into the *Shensi province* under the command of a mandarin called *Hansing*, who invented it to relieve the tedium of the soldiers in their winter quarters. Forbes 'attached no great importance to the legend,' and thinks 'the game may have penetrated into China about that time, and that the honourable Hansing appropriated to himself the credit of its invention.' Captain Hiram Cox, who also quoted Irwin, considered, Forbes approving, that the *Chaturanga*, or Indian chess, was the original, then the Burmese game, and then the Chinese.

Etymologically the Chinese name for the game and the pieces shows no trace of derivation from the Indian or Persian, although in three cases their words also mean horse, chariot, elephant, which is only the same thing as our calling a *Râja* or *Shâh* a King. The game, however, is the same. On the other hand, if the Indians took it from them, there is nothing surprising in their giving their own name, *Chaturanga*, to the game, and their own names to the pieces. Only, in their case, the name for the game went down the stream of history, also the actual word *Roka* for one of their pieces.

China sulked alone after assimilating the Indian game.[1]

As to invention; necessity *plus* chance observation may have suggested, the bow and arrow for instance, to widely separated races, and it does not seem unlikely—although the crafty Greeks and blunter Romans did not rise to it—that after the idea of moving pebbles about in order or counters on squares, people in different places, or two far-seeing individuals should have thought of giving different powers to the pieces: 'Let two armies be represented,' you or I, *benigne lector*, would have done it! But there is the wonderful coincidence of sixty-four squares neither more nor less, the blocking up of the king or leader instead of killing him and

[1] When drawing up the remarks above I had not seen Mr. F. W. Holt's notes on Chinese Chess in the Royal Asiatic Society's Journal for July, 1885. That writer has given as the result of the latest researches in Chinese literature the mention of chess in the fourth and fifth centuries, B.C., by the term *yih*, afterwards changed for the term *hsia chi*. Mr. Holt is not willing to allow the invention to India, but refers to an evident derivation of Indian and Chinese chess from some common source, and concludes his paper thus: 'The claims of China to a very early knowledge of the game cannot be overlooked, and the views put forward by Captain Cox that *chaturanga* was the original game, next to that the Burmese, and thirdly the Chinese, altogether need confirmation, in spite of the dictum of Dr. Forbes that "that is a conclusion at which every unprejudiced person is sure to arrive after a careful consideration of the three varieties of chess."' Mr. Holt's mention of the very probable derivation of the 'curious word Mandarin' from Mantri is interesting. His conclusion as to the antiquity of the game in China is important.

dragging him at the chariot wheels, and the sixteen pieces of a side, against the idea of sporadic invention.

I should like to think it grew out of Egyptian draughts. F. Villet, whose name caught my eye in Van der Linde's book, published a work entitled, '*Origine astronomique du jeu des echecs expliqué par le calendrier Egyptien.*' He finds an extraordinary coincidence, in a way I am unable to follow, between the modifications of the ancient Egyptian calendar and chess; but forgetting that castling is a modern invention—hard put to it as John Bunyan was, to find the anti-type for the snuffers—reconciles it with the aberrations of the calendar.

As to the great antiquity of Egyptian draughts, with dog-headed pieces sometimes.[1] S. Birch, in vol. ix. of the Transactions of the Royal Society of Literature, cites Herodotus' story of King Rhampsinitius, head of the twentieth dynasty, descending into Hades to play with Isis, the Egyptian Proserpine.

I have never seen any claim put forward for the Japanese as the beginners, although they have got the game. By the courtesy of a member of the Japanese Legation, I learn that their board consists of eighty-one squares. Nine men stand in the back

[1] There is a single piece, so marked, as of the twelfth dynasty in Mr. Petrie's exhibition.

row, then two pieces in the second, where the Chinese Bombards stand, then three Pawns. The King has on either side of him a gold and silver general. The *Kiosha*, or chariot of fragrance, takes the place of our Castle. The Knight is called *Keima*, meaning horse of laurels. One of the pieces in the middle row is *Kâku* (diagonal-goer), and the other, in the corresponding place, *Kisha*, means flying chariot.

The (American) Commodore Perry, in his expedition to China and Japan, in a description of the game by the doctor of the fleet, mentions that there are twenty men on each side, which must be a mistake. He gives a good illustration of the board. The squares are of the same colour and the pieces flat with no difference in shape, only in size, but having their names on them. He also mentions a peculiarity of Japanese chess—that if you take an opponent's piece you can make it one of your own. This is a most original idea and must tend to prevent mere exchanges. One would have to play a game to see the effect of it.[1]

Burmah touches China on the north-east and

[1] In the Journal of the German Oriental Society, vol. xxxi., there is an article by K. Himley on Chinese and Japanese Chess, and in vol. xli. the same writer seems to withdraw from his former inclination towards China as the birth-country in favour of India. The last word about it in Japan is in "Things Japanese," by Basil Hall Chamberlain (1890).

India on the west, and would have been a convenient birthplace for the game to spread to both countries. It has had no advocates.

The men there are curiously dispersed over the board at the beginning of the game. As we have possessed Burmah so long, there is most probably in print some disquisition on the game in that country since Hiram Cox's account, but I have not met with any mention thereof in English.

Mr. N. Bland, member of the Royal Asiatic Society, spoke up for Persia. In 1850 he published a paper 'vindicating the Persian origin of the game against the claims of the Hindus'; and he even preferred China to India. Bland was a good Persian scholar and acquainted with the existing manuscripts, and built his theory on an especial MS. in the possession of the Royal Asiatic Society, formerly belonging to the orientalist, Major David Price. The writer of this supposed that the greater or more 'perfect' game of one hundred or one hundred and ten squares, played by Tamerlane —Timour, the Tartar—was first invented in Persia and was carried to India, abridged, and brought back. This manuscript, Forbes points out, is singular and against the current of Persian authorities and of uncertain date, and totally insufficient for founding such a theory upon. There is in Bland's essay, from other MSS., an interesting

account of the game, and of the arguments used by good Mussulmans for or against playing it, and of the celebrated champion player *Ali Satranji* (Ali, the chess-player), but nothing further as to the invention of the game by the Persians. On the contrary, in one manuscript written for the Emperor *Humaiyûn*, the story of the game being invented by the inevitable *Sissa* and brought from India is given. This faded painted MS., whether three hundred or five hundred years old, is a curiosity. The secretary of the Royal Asiatic Society was good enough to bring it out for me to see.

Forbes answered Bland, quite unmollified by his compliments, first in the *Chess Chronicle* of 1853, and then in his book (p. 313) of 1860, proceeds to state that having since thoroughly perused the MS., he is sorry to add that the anonymous Persian author nowhere says, as Mr. Bland asserts, that chess in its 'perfect and original form' was invented in Persia. 'The author merely says,' Forbes writes, 'and that in more places than one, that the large chess, Timour's game, was invented by the Grecian sage Hermes.'

Disregarding Irish legends of the invention of the game in that country, and the Araucanians—James Mill, the historian (vol. ii. p. 44), rather than credit the early Indians with anything good patronizes that race, citing Molina's history of Chili—there remains India.

With the imperfect information of his day, Hyde pronounced in favour of India, and that theory is now generally accepted, Mr. Holt opposing. Sir W. Jones, first President of the Asiatic Society in the last century, took up the subject in vol. ii. of the 'Asiatic Researches,' and then Captain Cox, in vol. vii. Forbes followed, and Van der Linde,[1] though disagreeing as to its antiquity there, admits India as its birthplace. *Chaturanga*, the Indian word for the game, is *purum putum Samscrootum*—pure Sanskrit—as Hyde would have said, but has nothing to do with mandrakes.[2] The Persians first modified the word into *Chatrang*, which their conquerors, the Arabs, softened into *Shatrang*. There is no root in either of these languages from which the word can have been derived. The Arabian modification again was carried *to* India, into the mixed language of the

[1] 'The ultimate outcome of Van der Linde's studies appears to be that chess certainly existed in Hindostan in the eighth century, and that probably that country is the land of its birth' (H. F. Holt, *R. A. S. Journal*, vol. xxvii. part 3). 'He agrees with those who consider that the Persians received the game from the Hindus, but the elaborate chaturanga of theories of Forbes receive but scant mercy at the hands of the learned author. Van der Linde says chaturanga is always used of an army and never for a game by the old Indian poets, and that Sanskrit scholars are agreed that chess is mentioned in none of the really ancient records. He inclines to the idea that the game originated among the Buddhists, whose religion was prevalent from century three to century nine' (*British Encyclopædia*).

[2] '*Ssed-renge*—a hundred cares—by which it is known among the Arabians' (S. W. Singer in his fine quarto on cards).

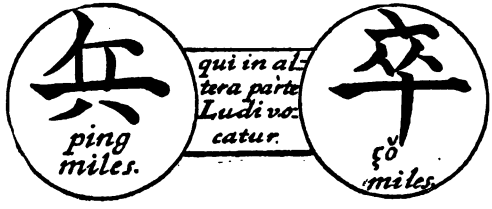
conquering Mussulman, based on the Hindi, and most commonly spoken by Europeans under the name of Hindustâni—*urduzabân*, the language of the *horde* or camp—and in old books 'the Moors'; but in the older languages of the country, down to the extreme south, the word now is Chaturanga, with some word for a game after it. In Telugu it is *Chaturanga balamu*, and in Tamil, further south, is known by the Sanskrit word simply.

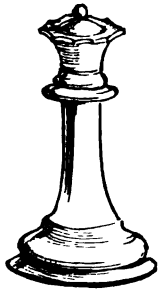
The term comes from *chatur*, four, and *anga*, a limb or division — fourfold, in allusion to the four sorts of forces composing an army, to wit, horseman, footman, elephant, and chariot. The Sanskrit *Hitopadésa* from which, as one source, Pilpay's fables have descended, in the division entitled 'War,' makes the Vulture Minister *dúra-darsan* — the far-seeing — advise the king thus: 'On both flanks (should march) the horse; on the flanks of the horse the chariots; on the flanks of the chariot the elephant; and on the flanks of the elephant the foot soldiers.' The elephant is always highly considered: 'Amongst the troops of a king the elephant is chief. There is none other like him. By his own limbs alone an elephant is regarded as fighting with eight weapons.' [1]

Boats, too, are mentioned in the maxims of war:

[1] 'This game was evidently invented in some country where elephants were used in war.' Quoted by K. Himley.

'On level ground he should engage with chariots and horses; on watery ground with boats and elephants.' Wellington, as Colonel Wellesley, in India, was full of care for the sewing of his boats. The word here used, however, is *nauca*, not *roka*—this with reference to the probable ancient name for the Rook meaning a boat. War chariots, of which we read so much among nations of antiquity, must have required a hard, plain country to go jolting over, as horse artillery even want some sort of road. Perhaps they were used as baggage waggons up hill. Armour, the bow and arrow, and the shield remained on to the Middle Ages, but the war chariot became extinct at a very early period. Something more may be said presently about *Roka* and *Ratha*. 'The car of Juggernaut' is still the 'ratham' of the god.





QUEEN.

CHAPTER V.

'*Una familia pro scaccario de jaspide et cristallo in uno coffre*' (a set of chess pieces of jasper and crystal in a box).

—WARDROBE OF EDWARD I.

SANSKRIT religious manuscripts were jealously guarded in those days; but Jones's Brahmin and 'friend, Râdha-kânt,'[1] who probably, as a scholar himself, highly appreciated him, gave the information that there was an account of the game in a work called the *Bhavishya-purâna*—the Purânas coming next in antiquity to the Sacred Vedas, at a long interval, but Jones had not access to the Purâna itself. In his essay, partly reprinted in Forbes' book, he writes: 'If evidence be required to prove that chess was invented by the Hindus, we

[1] As the 'lamented C. V. Boria, a Brahmin,' attached himself to Colonel Mackenzie.

may be satisfied with the testimony of the Persians who, though as much inclined as other nations to appropriate the ingenious inventions of a foreign people, unanimously agree that the game was imported from the west of India, together with the charming fables of *Vishnuswarma*—or *Kalila* and *Dimnah* [1]—in the sixth century of our era. It seems to have been immemorially known in Hindustân by the name *chaturanga*—four limbs of an army—which are said in the *amara-kosha*—a Sanskrit lexicon—to be *hasti-aswa-ratha-padâtam*, or the elephant, the horse, the chariot, and the foot soldier.' He further derives chess by changes through *exedres*, *scacchi*, *echecs*, from Chaturanga. It is now accepted that it came from the Persian, *shah*. I thought of the Arabic *sheikh*, but I find this has been both asserted and denied before. Jones, however, in introducing the description of the game supposed to be found in the Purâna under the name Chaturanga, remarks that it is not the ancient game, but 'more complex, and, in my opinion, more modern than the simple chess of the Persians.' The game was played on a board of sixty-four squares, and the thirty-two pieces were divided into four armies, with four (or two) players. On each side there was a king, then an elephant, then a horse, and a boat in the corner.

[1] The adventures of two jackals of those names; *Karataka* and *Damanaka*, in the *panchatantra*.

Ranging a boat to move in line with the cavalry and infantry Jones thinks absurd. Perhaps the chariot got to be called boat, if rudely carved, from some resemblance. We had silver boats for incense, and speak of a sauce-boat. Jones also gave it as his decided opinion, which Captain Cox objected to, that the more modern game, as the Persians and Arabians played it, was formed 'to use the phrase of Italian critics by *the first intention*';[1] adding, 'Yet of this simple game, so exquisitely contrived and so certainly invented in India, I cannot find any account in the classical writings of the Brahmins.' One would have felt inclined to say to him as the Scotch man did to his master, cavilling when he picked up his wig: 'Ye'd had better tak it, there's nae wail of wigs on Dunrimmon Muir.' The Purânas were classical enough, and according to then received theories were of much greater antiquity than modern research shows them to be. Neither did Forbes say he saw it in the Purâna. There are two manuscript copies in the India Office library, but none in the British Museum, as the writer of the article 'Chess' in the *British Encyclopædia* says there are. I saw their outsides only, my knowledge of the language being confined to digging out a bit of easy printed text with much dictionary.

[1] D. W. Fiske (American author) thinks 'it grew like music and poetry.'

What Forbes formed his account of the game from was the *Shabda-kalpa-druma*, printed twenty years before, re-edited in Nâgari (1888)—article, *Chaturanga*. He does not mention that the composer of the article gave the Purâna as his authority; also a work published in Serampore in 1834, entitled *Raghu-nandana-tatwa*,[1] or Institutes of the Hindu religion, by *Raghu-nandana* (this is in the Bengali character but in Sanskrit). 'In both of these works,' he writes, 'the text with very slight variations is identical, and is evidently taken from the same original, viz., that alluded to by Sir William Jones as an abstract from the *Bhavishya-purâna*.' It is not explained from the abstract made by Sir W. Jones's pandit how or in what terms of reference it was introduced. A learned professor kindly since informed me that neither does *Raghu-nandana* say where *he* got it from; and as a matter of fact the dialogue about *chaturanga* is not in the *Bhavishya-purâna* at all.

However, Jones, then at the centre of information, up to that date of Sanskrit knowledge, and the acute Colebrooke, at p. 511 of vol. vii. quarto edition of the 'Asiatic Researches,' in his review of the paper by Captain Cox in that journal, and Forbes the willing, all considered the account to be from a very ancient record.

[1] An eminent living Sanskritist informs me that this *tatwa* is about three hundred years old.

The pandit *Râdhava Kant* may have got mixed in the enormous mass of Purânas. Forbes, at page 295, 'shrewdly suspects' that in one case a passage was concocted by the two sages themselves, in order to bear out their assertion respecting the imaginary power they had already conferred on the elephant, as the 'stanza or sentence' was not to be found 'in either of the texts to which he had access.' But they were not exactly 'texts.'

By the 'two sages,' who Forbes suspects adulterated matters at their source, he refers to *Vyâsa* and *Yuddhistira*, between whom, as teacher and pupil, the chess dialogue was held describing the game, as in the period of the *Mahâbhârata*,[1] and which dialogue was supposed to have got into the later *purâna*. I notice also in the note by Colebrooke, that the word in the supposed extract from the *Bhavishya-purâna* for 'boat' is the more usual word *nauca* not *roka;* also in the description of the fourfold force in the Hitopadésa it is *nau* (navis). Captain Cox in the table of names of pieces puts down *nauka* or *roka*.

Taken originally from Cox's essay, Forbes has a coloured drawing[2] of the four-handed game—green, black, yellow, and red. The army of eight red men are the allies of the green, being opposite diagonally,

[1] The great war (epic).

[2] Alberûni has just such a plain diagram (Sachau's translation).

and the black are joined with the yellow in the same way. The actual direction for placing the men—it is *Vyâsa* the preceptor who speaks—is: 'Let each player place his elephant on the left of his king, next to that the horse, and last of all the ship, and in each of the four armies let the infantry be drawn up in front.' It is conceivable how this game might merge into the simpler game of the same forces being ranged in two armies against each other, but I confess I do not follow the ingenious and elaborate process by which Forbes shows exactly how it did.

We have in this notice of dim antiquity the game played by four—at all events with four armies—then all darkness and silence in India concerning it, until it emerges in the seventh century, with the ambassadors from India, to the Persian King Nourshîrwân.

It would seem almost as if it had died out in the land of its birth. Jones wrote: 'It is indeed confidently asserted that Sanskrit books on chess exist in this country, and if they can be procured at Benares they will certainly be sent to us.'[1] With access to the later research of Sanskrit scholars, Forbes produced nothing further.

The Bengali and other vernacular presses of India have been for the last thirty or forty years pouring

[1] Forbes says, 'I don't know on what authority that Jones was no chess player. But there is his early poem.'

out cheap literature, and there may be fancies and discoveries about the origin of the game, more probably only on the game itself, but they have not been brought into European light—at least into English light, which is not the brightest. In the mass of manuscripts and books belonging to South India, catalogued completely in three volumes by the Rev. W. Taylor (1862) and that eminent scholar Charles Philip Brown, including his own collection and the Mackenzie manuscripts, there is no reference, as far as can be judged from a full abstract of contents, to chess; nor is there in M. Garcin de Tassy's history of Hindi and Hindustâni literature.

The only production I know of is the small practical work of *Tiruvenkata Achârya Shâstri*, before alluded to, and the excursion into the Muzio Gambit by the Mussulman *Sayid Kâsim*.[1]

The game is not common in South India where Brahmins have had full sway. It is known; but chiefly among Mohammedans. English gentlemen on inquiry can find Brahmins to play with them, but the boards and men are of the simplest kind. They, the Hindus, have no objection to graven images, but I never recollect noticing in the many inventories of property I have seen, stolen or otherwise, mention of chess-pieces, nor of seeing in that

[1] Lewis, in his work termed 'Oriental Chess,' kept it dark whence he got his problems.

open-air country two people playing—the bystanders interfering with advice or not. This is in striking contrast to the great cultivation of the game by the Arabs and Persians and their abundant literature on the subject, and to the splendour of the early European pieces.

As to the pandit's statement to Sir William Jones about the game being mentioned in the oldest law-books—it is not, at all events, mentioned in Manu's Code, though gambling generally, and dice are.[1]

There was a shocking mixture of dice-throwing in the early account of *chaturanga*, which never could have belonged to the calm profundity of its first inventor. The sentence runs in the mouth of the sage Vyâsa: 'If on throwing the dice the number should turn up five the king or one of the pawns must move; if four the elephant; if three the horse, and if the throw be two, then, O Prince, the ship must move.' To be consistent with our idea of chess at all this throw of dice must have been only for the start off.

The *purânas* are of a comparatively modern date, according to Professor H. H. Wilson between the twelfth and seventeeth centuries, although the hero *Yuddhisthira*, and the sage *Vyâsa* taking part in the

[1] 'Drinking, dice, women, and hunting, let him' (the king) 'consider as the four most pernicious in the set which love of pleasure occasions' ('*The ordinances of Menu*,' *Jones' translation*).

chess dialogue, belong to the long prior but uncertain age of a portion of the *Mahâbhârata* which itself extended over long periods of composition. If it had been in the immense collection of the *Mahábhárata* itself with its more than a hundred thousand verses, it would have been discovered since the time of Jones, who had no print to aid him.[1]

Forbes' deduction (p. 33), is—'that the *chaturanga* is the most ancient game not only of chess but of anything approaching the nature of chess of which any account has been handed down to us. It claims an antiquity of nearly five thousand years, and with every allowance for poetic license there is margin enough left to prove that it was known or practised in India long before it found its way to any other region, not excepting the very ancient empire of China—even on the showing of the Celestials themselves.' I must say against this, that the claim for an antiquity in India of five thousand years is not made out—nor an antiquity of two thousand.

By way of postscript to the last few pages: As to non-mention in early Sanskrit literature, where it might have been expected, there is a section in the *Lalita vistara*, describing the achievements of the young Goutama (Buddha). A translation or adap-

[1] Some gentlemen will remember how gay scholars used to ask the late worthy Professor Francis Johnson, at the head of his class, to tease him: 'Have you read the whole of the Mahâbhârata, Mr. Johnson?' and his answer: 'About half, mister.'

tation into old Thibetan is contained among the more than hundred ponderous roughly printed volumes of the *Kah-gyur*, which stand on the shelves of the India Office library. There is an analysis of this particular book and of others by the Hungarian scholar, A. C. Kórösi, in vol. xx. of the 'Asiatic Researches,' and M. P. E. Foucaux (1847[1]) edited the original Thibetan version in that character, with a French translation. Râjendra Lâla Mitra, LL.D., in the *Bibliotheca Indica* for 1887, has edited the Sanskrit original, with an introduction: he fixes the date of the Thibetan translation at from the sixth to seventh century, and of the original to between the years 300 and 400 A.D. Sir Monier Williams, in his full and learned work on Buddhism places it earlier. This is the point as to chess: Gautama had to contend for his future wife with a number of other young men of his, the Sâkya, tribe. They vied in more accomplishments than there is any occasion to count, over two pages: for instance, in wrestling, mathematics, archery, elephant guiding, calligraphy, the distinguishing the hues of precious stones, the knowledge of perfumes, poetry, grammar, dice, the language of birds, &c. There is no term which the learned French translator has set down for chess, and if a Thibetan word is doubtful he compares it, in his notes, with Sanskrit. When the

[1] There is also a translation by him from the Sanskrit.

extravagant author of the *Lalita vistara* or *Rgya Tchér Rolpa*, which M. Foucaux translates *développement des jeux*, put in every art of the time, where was chess? Did it pass under the meaner dice?

The Abbé Dubois, 'Missionary in the Mysore,' who wrote in 1807, says (p. 382 of Dr. Pope's edition): 'The Hindus, who play this game as we do with some slight variations, call it *Chatur-angam*—an army of four arms. . . . Instead of the Bishops we employ, the Hindus make use of cars . . . In place of our Queen whom we make very active in the battle, rather unsuitably to her sex, they bring forward what they call the *Mantri* or minister. All this, we think, sufficiently demonstrates that the Hindus were the original inventors of chess. The Abbé does not seem to have been told by the Brahmins of any ancient game. However, he adds very neatly: 'Is it not ridiculous in the European way of playing it to see Castles marching about, a Queen in every part of the battle and stoutly fighting, Bishops at the side of the King'—not so strange—'maintaining a conspicuous share in the combat?'

Horace Hayman Wilson, afterwards Boden Professor of Sanskrit at Oxford, writing in India in 1826, in a note upon the use of dice, in the play[1] of the *Mrichachakati* (toy-cart) and referring to Sir W.

[1] 'Theatre of the Hindus,' vol. i. p. 53.

Jones's article, says: 'It is to be doubted whether any other game of tables than *chowper* is traceable in Sanskrit works. . . . It was undoubtedly a very ancient game, and was probably familiarly known to all the Eastern nations long before the time of Noushîrwân, the Indians as well as others, and they might very naturally have elaborated it out of this game, their *chowper* or *chaturanga*. I never met elsewhere with the former word.'

Alberûni,[1] the Persian visitor, by compulsion, to India, mentioned the game, *circa* A.D. 1000. His great work on India and another on chronology has been translated into English by Dr. E. C. Sachau, who describes 'his book as being like a magic island of quiet, impartial research in the midst of a world of clashing swords.' It would almost seem as if the erudite scholar never stirred away from Ghazni, but wrote altogether from books, so impersonal is his narrative.

At page 183, vol i., he plunges in *medias res*: 'In playing chess they move the elephant straight,' &c. It does not matter (here) how the elephant moves; but the game described is not that with the united forces, but the game for four with diagonally placed forces and Kings to be captured—I presume the diagram given is in the original—and with the use of dice,

[1] He ought to have his full name—'Abû Raihân Muhammad Ibn Ahmad al Birûni (the foreigner).

not merely to start with, but to decide what pieces are to move. Alberûni adds: 'This kind of chess is not known among us' (the Persians and Arabians).

Forbes wrote, p. 30 (rather diffidently for him): 'Many of the higher class of Hindus are now well versed in English literature, and, by consequence, readers of our new publications. Should these unaided and necessarily imperfect efforts of mine meet the notice of any such, I trust they will kindly communicate to me. It is not for a moment to be supposed that the Brahmins of the present day have lost sight of the very ancient and national game of *chaturanga*, although our modern European game, at which they are proficients, may have gradually diminished their interest in the former.' Here, by Alberûni, the gap is diminished to eight hundred years: then all is darkness again. The 'Triputty' Brahmin of 1814 never alludes to it, Abbé Dubois had not heard of it, and I am not aware that young India has made any sign in response to Forbes; yet there was the attraction of the dice to keep it alive, in another soil than that of pure intellect.

Let us just suppose that *chaturanga*, the nearest approach to chess of which there is any substantial record among nations was invented in India, but that it was so sophisticated with dice and gambling that some later Vicramâditya[1] put his foot down and

[1] A monarch about the beginning of the Christian era.

stamped it out by severe penalties. Previous to this suppose it communicated in its original form to Persia,[1] in the reign of Noushîrwân, and that the Persians improved on it, collecting the pieces into two sides and always preserving the King, and returned it to India amended, which fact may have been pointed at by the confused account of the interchange of games. There was no Vyâsa to lecture upon it, nor any other formal writer down to the Brahmin author of the 'Vilas Muni Munjuri'—'the diamond flower-bud of amusement'—and it lingered in an uncongenial soil, while it flourished in Arabia and Persia. Alberûni can be arranged for by supposing that he was only writing of what had been. China certainly stands in the way with its very early game [2] of united forces and dividing river unless it also hit upon the same happy improvement as Persia.

[1] There is a very early independent account—that is other than in the *Shah-nâmeh*—of the interchange of grand civilities and games between the monarchs of Persia and India. A Pârsi gentleman of Bombay, Peshutan D. B. Sanjana, has edited (1885) four Pehlvi manuscripts (Pehlvi was in use from the third to the seventh century) including one called 'Madiganechatrang' (great chess?). There is a translation into Guzerâti and English. In this there is the same story of an Indian king (Devasram) and of the wise minister Buzorg-Meher. The game with which in return the Indian king was puzzled is called *vineyarthasadar*—night, day, plants, virtues, and elements, progressive, retrogressive, soul of man, virtuous and vitious faculties—occur in the description of it. The Pârsi translator says 'Shatrang,' from two Sanskrit words, 'chatur' and 'ram'—the game of the wise!

[2] As early as the fourth century B.C., according to Mr. Holt.

Upon the mention of *chaturanga* in ancient Indian writers, I am informed there is a summary by the eminent Sanskritist, Professor Dr. Weber, in the introduction to a new edition of Bilguer's German hand-book. This is not accessible in London at present, but I hope to get a sight of it in future.

As to chess being invented by the Hindus, there is further proof in the Persian epic, the *Shâh-nâmeh*, or book of the Kings, compiled by Firdausi from earlier Persian chronicles, somewhere in the tenth century. The whole of it is supposed to have consisted of 60,000 double lines. The text was first printed by Macan at Calcutta in 1829,[1] and a gorgeous folio edition in seven volumes by Mohl and successors, was commenced in 1840. The French is on one column of each page, and the Persian text beautifully printed on the other, with ornamental margins in red. 'Without going so far as many critics have gone, we may fairly rank it among the greatest epics of all nations, the Iliad, the *Mahâ-bhârata*, the *Niebelungen Lied*.' 'Truth and fiction, history and fairy-lore, all the most gorgeous imagery of the East and its quaintest conceits, together with the homeliest and most touching descriptions of human joy and human sorrow, of valour and of love, the poet has poured into one glowing song. Though abounding

[1] Lumsden, the author of the Persian Grammar, had edited in print, one volume previously.

in strict adherence to its sources in impossibilities and anachronisms, it yet contains not a little that is of real historical value, quite apart from its being the most faithful mirror of its own times. . . . The Sultan had promised the poet a gold dirhem for a line, but influenced by his enemies sent him only the dirhems, 60,000 in silver. Firdausi was in a public bath when the messenger arrived with the money, and on discovering that it was silver and not gold Mahmoud had sent him, he divided the amount into three portions, and gave one to the attendant at the bath, another to the messenger, and a third to the man who brought him a glass of sherbet. He then burned several thousand verses which he had written in praise of the Sultan, as a sequel to the *Shâh-nâmeh*, and composed one of the bitterest satires against him, which he handed over well sealed to the king's favourite slave, to give it to him when he might be seized with one of his fits of despondency, as if it contained a beautiful panegyric on him.' Of course the Sultan was enraged, and Firdausi had to flee, and the story goes on: 'that when the Sultan on repentance, sent with costly presents to beg him to return, while the messengers were entering at one gate of the city, Firdausi was being carried out at the other.' [1]

In the chronicle relating to the events in the

[1] From the article on Firdausi in *Chambers's Encyclopædia*.

reign of the Persian monarch *Noushîrwân* who ruled in the sixth century, there is a picturesque narrative of the arrival of ambassadors from India, bringing with them a chess-board and men, and a letter from the Indian king challenging the Persian king to discover the uses of the pieces. The minister of the Persian king, Buzurjmahir, ponders over the board, discovers the game, and declares it in the court and is handsomely rewarded. In a disjointed style the narrative next relates how the Persian king sends in return the game of *nard* [1] (*trictrac* in the French) which puzzles the Indian king. Then follows the tradition of the invention of chess by the Indian minister, *Sissa*, to console the mother of the two Indian princes, *Gou* and *Talhand*, for the death of *Talhand* in a contention for the throne with his brother, and the powers and moves of the pieces are given, but the board is said to consist of a hundred squares. The story of the grains asked for by the inventor does not appear in Firdausi's narrative, but it does in later Arabic and Persian writers. Forbes quotes Bland's favourite Persian manuscript for it, and Dr. Hyde others in the Bodleian Library; and Gustavus Selenus, Duke of Luneberg (1616), for its introduction into Europe.

Before Hyde wrote, the poet Denham had got

[1] Hyde, in vol. ii., has a long disquisition on this game.

hold of the story. He says: 'This game an Indian Brahmin did invent.'

The writer in Hebrew, Bonsenior Abben Jachia, 'of blessed memory,' whose history is given by Hyde in the original Hebrew with a Latin translation, had the story in full long before, of the Brahmin Sissa and his asked-for reward from an Indian king he calls *Belhib*.[1]

Forbes says that *Sassa*, or *Sissa*, and his father, or uncle, *Dahir*, were princes known to Indian history, of the Brahmin dynasty. If I find them I will give up my idea, which is—that *Sissa* is for *Sishya*, a disciple; as, according to Indian ideas, a *Sishya* was always in attendance to draw out and take down the words of his master, and that the general term has thus got changed into the name of an individual.

Thus the game was invented in the north of India, and spread eastwards to Burmah, with some variations, and with a name, *Chit-ta-reen*, which may have been derived from the Sanskrit word; then to the north to China, where it had a name in Chinese given to it and separate rules, and presumably thence to Japan.[2]

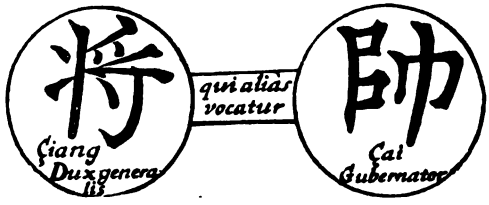
[1] Abben Ezra, the author of the Hebrew poems, died in 1174. He is mentioned in the (Modern) 'Universal History,' vol. xiii. p. 285.

[2] In vol. xx. of the 'Asiatic Journal,' Captain Low has an article on chess in Siam.

The Persians and Arabs had it very early, but whether before China and Burmah is unknown. They made inquiries as to its origin and wrote treatises and constructed many problems before it appeared in Europe.

The later Greek Empire, established at Byzantium, first knew the game in Europe; and then Spain and Italy and France. The nations of the north, including remote Iceland, with its men of walrus tooth, played at it before the Norman Conquest; and England learnt it from the Northmen and Danes before it came through France.

Only in comparatively modern times European writers began to speculate about its origin and history—as, too, the earlier writers on heraldry were content to take it as it was, and to elaborate its rules — and then they wandered among thorny classical paths.



BISHOP.

CHAPTER VI.

'Fabour say'd, Soudan check to thee,
Therefore the Soudan 'gan wroth to be—
Fabour, he say'd, sorrow on thy neck,
How durst thou say unto me check.'

—GUY OF WARWICK.

THOSE who are old enough to have read Sir Walter Scott's novels will recollect in 'Count Robert of Paris,' Anna Comnena, the graceful pedant daughter of the Byzantine Emperor Alexis, who used to read her history out loud to the Court, including the handsome Saxon soldier of the Varangian guard. She composed, about the year 1100, in Greek, a history of her father's reign, and a touch of her pen brings chess out of the darkness.

Peter Scriverius, mentioned by Souterius as 'his example,' had noticed the Greek word *zatrikion*, but Hyde seems to have been the first to find out chess

was meant. Anna wrote that her father, the Emperor Alexis, was accustomed to rise in the night and play at *zatrikion* with his relations or familiars. She adds that the game had been made known to the Greeks by the Arabs of Syria, but it was not her business to conjecture when.

A later historian, *Abúl-feda* the Arab, in compiling his annals from earlier Arabic sources, gives a lively passage-of-arms between *Nicephorus*, Emperor of the Romans, and the Kalif, *Hârum-al-Rashid*, in the ninth century.[1] A translation of his work is in Latin, by Jacobus Ruski, Tom. ii. p. 85, edit. 1790. Nicephorus, newly come to the throne and inflated with pride and unskilled in affairs, sent this letter to the Kâlif: 'The Queen to whose place I have succeeded used to regard you as a Rook (rochum) and herself as a Pawn, and therefore was paying thee tribute. . . . Rashid, stirred up with anger, immdeiately wrote on the back of the letter: "To Nicephorus, dog of a Roman . . . I have read thine epistle, thou son of an infidel mother; my answer to thee thou shalt see, not hear." Then Hârum marched upon Heracleia, wasting it with fire and sword.'

The power of the pieces is thus familiarly alluded to as known in the ninth century to the Greek Empire, but Abúl-feda compiled his annals in the

[1] Narrated also by Gibbon, chap. lii.

beginning of the fourteenth. Forbes further argues that the Greek *zatrikion* was derived, not from the later Arabic form *shatrang*, but from the harder earlier Persian *satrang*, and that therefore the Greeks got it straight from the Persians as early as the reign of Noushîrwân, contemporary with Justinian. I think the Greeks as likely to have put their letter zeta for the *sh* of shatrang as for the *s* of the Persian *satrang*.

Now, to turn from the decaying Roman Empire to the earliest notices of chess in England and France. Here Sir F. Madden, then keeper of the MSS. in the British Museum, is the best authority, and there is the 'real evidence' of ancient chess pieces.

Hyde, at page 179, cites a Latin MS. poem from the Bodleian, which he says was of the time of the Saxons, 'as many others are found of that date.' If Hyde had a derivation to chase he was, like other philologists of that time, not unlikely to deceive himself; but he lived among these manuscripts, and had no particular theory to support. The poem is in rhyming Latin, of which it is sufficient to quote two lines referring to the promotion of the Pawn :—

> '*Cum pedester usque summum venerit ad tabulam*
> *Nomen ejus tunc mutetur appelletur Ferzia.*'

When the foot soldier arrives at the end of the

board his name is changed, and he is called Firz. I have seen no criticism upon this MS. It is safe enough still, I presume, in the Bodleian.[1]

There is also a story about King Canute in Madden's article, in number xxiv. of the *Archæologia*, taken from the charter library of the ancient Benedictine monastery of Ramsey, printed under the order of the Master of the Rolls, and edited by W. H. Hart and others. Madden supposes that the monkish chronicler wrote about the time of Henry I., and there is a good deal about the actions of Canute. As to chess, Bishop Atherius ascending up to the room where the king was, found him wiling away the tedium of the night—our evening probably—with chess 'sacchorum.'

G. J. Thorkelin, in volume vi. of the 'Antiquities of Iceland,' quotes from a manuscript of the thirteenth century, containing an account of the Danish invasions of Northumberland, in the course of the ninth century, in which there is an account of two Danish princes playing at chess;[2] that is, if the Icelandic, or Danish, 'hnef' meant chess. In the Latin translation it was *latrunculus*.

[1] I learn that it is now referenced MS. Bodl., 799, at fol. 110, 'in a collection of Latin poems, probably written at Winchester in the twelfth century.' Unless composed earlier this takes the gloss off Hyde's *tempore Saxonum*.

[2] Du Chailler at vol. ii. p. 253 of his 'Viking Age,' cites the *Voluspa*, a saga of unknown antiquity, for it. *Quantum valeat.*

There is the evidence of the very old large set of chessmen—with draughtsmen, however, equally old in the same case—in the British Museum, made out of walrus ivory, discovered in the Isle of Lewis; the solemn-eyed kings are biting the tops of their shields. Madden supposes they were made in Iceland about the middle of the twelfth century.

Strutt, who is a good general authority, though not specially given to chess, thinks the Anglo-Saxons had the game, and Madden sums up: 'Nothing, indeed, is more probable than the introduction of the game of chess into England by the Danes, and we cannot refer it to a more suitable period than the reign of Canute.

Looking for old chessmen at the South Kensington Museum, in the carved-ivory department, I was surprised to see among old chessmen of the thirteenth century two pieces marked 'Anglo-Saxon, VIth to Xth century,' found at Woodperry, Stanton, St. John, Oxon, by the late Rev. Dr. Wilson. One is a bishop, with what may be a cowl on one side. Volume iii. pp. 121 and 139, and volume vi. of the 'Journal of the Archæological Institute,'[1] to which I was referred, give all that is known of these supposed pieces, among other finds at the same

[1] In vol. iv. p. 304, of the same journal, there is a description of two men made of jet, found in a tumulus near Warrington, supposed to be Scandinavian, of the ninth century.

place. The pieces at the South Kensington are casts made by Elkington.

There is in the Chronicles of Robert of Gloucester (1297), as quoted by Lake Allen in the *New Monthly Magazine* for 1822, an account of the knights of King Arthur's court amusing themselves with chess: 'with playing at tables' (backgammon), 'others at chekere.' May be. Who knows anything certain as to Arthur's amusements? Shakespeare made Cleopatra play billiards.

As to some of these old chess-pieces, they would have required, if used in actual play, squares of four inches to stand and move upon, and boards correspondingly large. In France the very early mention of the game centres upon a story of King Pepin, the greatest of that name, who lived in the latter half of the seventh century. Gustavus, Duke of Luneburg, before mentioned, quotes from three chronicles, one of A.D. 1060, that the son of Okar, Prince of Bavaria, was resident at the court of King Pepin, and having conquered that monarch's son at chess, the prince smote him either with the Rook—must have flung it at him, as the biggest Rook I have seen would not do for a club—or with the board, and killed him. Dr. Forbes writes: 'This is an anecdote as well authenticated as any in history' (*pace* Van der Linde), and suggests that the Saracens, who had previously overrun Spain

and penetrated Aquitaine, introduced the game to France. Eudes, Duke of Aquitaine, who at first resisted their entry into France and defeated them, afterwards 'bestowed his daughter in marriage on the Emir Munuza, one of the Saracen leaders, which would account for the game being familiarly known in France some thirty or forty years later, in the reign of Pepin, as it had been previously known to the Arabs.' The same author further cites from 'Lavoisue's Historical, Geographical, and Genealogical Atlas, elephant folio, best edition, 1829, fol. 43,' which I did not turn out, a story that, A.D. 757, Constantine Capronymus, Emperor of the East, sent to King Pepin as a rare present the first organ seen in France, which was placed in the chapel at Compeigne, and conjecturing that this organ was only a portion of the rare presents sent to the West, asks why the rich chess-board afterwards presented by Pepin to the monastery of Maussac, not likely to have been made in France, could not have formed part of these presents? Who knows to the contrary?

It is not supposed that these identical chessmen exist; unless, indeed, the so-called Charlemagne's pieces are the same.

Then there is the evidence in the existence of some of a set of chessmen belonging to Pepin's successor, Charlemagne. Hyde, Twiss, Madden,

and Forbes have been at them. Twiss saw the pieces when they were lodged in the abbey of St. Denis, and is scolded for having made a bad drawing of two of them; while Hyde, who abode in the Bodleian, and never saw them, must have met with a description of them in the same 'book' (Hyde, p. 75), as that about the rarities of the treasury of St. Denis, which mentioned that they came from the East; but he has described the Pawns as armed with muskets, which does not suit the period. They are now presumably in some museum in Paris.

Madden, in the article in the *Archæologia* before referred to, quotes from a monkish chronicle relating to the translation of the body of St. Stremon, Bishop of Averne, in the fourteenth year of King Pepin, A.D. 764, where, in token of his reverence for the blessed martyr, the king bestowed many precious gifts, such as a set of crystalline chessmen,[1] various gems, and a large sum in gold. There is a ring in the sound of the Latin: '*Ubi pro reverentiâ beati Martyris plurima reliquit* (*Pippinus Rex*) *insignia, silicet scaccho* (*schachos ?*) *crystallinos et lapides pretiosos et auri plurimum.*'

In the list of treasures which Hyde mentions these men are thus referred to in French: 'A

[1] The nearest approach to such grandeur which I have seen is in the French exhibition of this year, where there is an alabaster table with large silver, and silver-gilt men.

game of chess all made of ivory, which once belonged to the Emperor Charlemagne. The chess-pieces are large and finely wrought, and there is a certain inscription in Arabic under the largest of them which shows that they came from the East.'[1] There is, Madden points out, a very similar description of them by Jacques Doublet (1625) in his history of the abbey of St. Denis.

Hyde, after his quotation, bluntly denies their Eastern origin. 'It appears to me,' he writes, 'that the observer was deceived in judging from the said inscription in Arabic that they came from the East when the style and workmanship of the men, agreeing with the description, is plainly European as well as the name of the maker, *Joseph Nicolais*, for this name is absolutely unknown among Orientals. If, therefore, the said fabricator of them sold them to the king as Eastern pieces, he did it with great fraud, unless he signed his name in Arabic for ostentation, leaving a monument of his vanity to posterity.' 'The whole smells of Europe,' he says, characteristically.

Deep book-scholar as Hyde was, Madden had more opportunities of comparing carved ivories and antiquities, and—quoting Menage—translates the words, 'Min 'amali yusuf al-Nâkali,' as meaning the work of Joseph, a native of Nâkali, probably a

[1] *Familia* was the term for a set of chessmen.

city of Asia Minor. The King and Queen are engraved in *Monumens Francais inedits*, and Madden concludes: 'It is impossible not to be convinced from the general character of the figures that these chessmen really belong to the period assigned them by tradition, and were in all probability carved at Constantinople by an Asiatic Greek, and sent as a present to Charlemagne either by the Empress *Irene*, or by her successor *Nicephorus*.' He thinks they could not have been sent by Harûn Al Raschid to Charlemagne, because, and for other reasons, among the pieces is a Queen, whereas the Orientals had no Queen on the board. Forbes suggests that the carver was an Arab of reputation specially sent from Bagdad by Harûn at Irene's request, and that this set of chessmen was made by the Empress's direction in the Byzantine and not in the Saracenic style; but being driven into a corner by the Queen at that period, 'begs the reader to accept merely for whatever it may be worth,' his suggestion, fit to make Van der Linde wild—that the Queen was so carved for the first time, partly out of compliment to Irene, and partly as a symbol of the union then under consideration between the two greatest sovereigns of Christendom, herself and Charlemagne.

It certainly does not follow only from the present of the chessmen that the French then knew the

game, any more than that the Persians knew it when the ambassadors from India brought the same to the Persian Court.

There is a very early illustration of the game in the encaustic tiling of the Chertsey Abbey, upon which subject the Rev. Mainwaring Shurlock privately printed a handsome volume with large coloured drawings. These tiles are more than six hundred years old. As to the abbey: Bede, who wrote in the seventh century, mentions the monastery there as having been built A.D. 666. It was finally restored in 1507. Henry VI. was buried there. Mr. Shurlock states that some of the tiles have been removed and laid down in Little Kimble Church, Bucks. There is a representation among them of a scene in the old romance of Sir Tristram, of which Scott says Thomas the Rhymer was the author, as early as the middle of the twelfth century. The legend, however, had become a favourite throughout the whole of France, and it subsequently found its way into Spanish, Italian, German, Scandinavian, Slavic, and Greek literature.

'A Norwegian vessel arrives freighted with hawks and treasure. Tristram learns that the captain has challenged any one to play at chess for twenty shillings. Tristram plays with the master and wins six hawks and a hundred pounds. The captain goes off to sea to avoid paying, but the mariners

put him on shore.' The design on the tile shows the two in a galley, altogether four figures, two being nearly obliterated. All have bracelets on, and there are no pieces visible on the board.

'There com a ship of Norway
To Sir Rohandes hold,
With hawkes white and grey
. . . A chequer he found bi a cheere
He asked who wold play
The mariner spac bonair
Child what wilton lay.'

In the Romance of King Richard Cœur de Lion—

'The Messengers them hyed hard
Till they came to King Richard at play,
At the chesse in his galleye;
The Earl of Richmond with him play'd,
And Richard won all he lay'd.'

There is a very early story, not in Hyde but in Twiss's book, which both Madden and Forbes use and abuse,[1] relating to chess in Italy. It shows the use of chess and the objection of the Church to it; in fact it seems always to have been intimately connected with gambling and disputing. Montaigne, however, wrote: 'I hate and avoid it, because it is not merry enough, but too serious a diversion.'

[1] Twiss printed, page 122 of one of his volumes, an excellent letter of advice to himself how better to arrange his book. Dr. Forbes seems to have followed it.

Damiano, Cardinal Archbishop of Ostia, who died in 1080, writes in an epistle to Pope Gregory VII. that he was travelling with Gerard, Bishop of Florence, and that when they halted for the night the bishop went off to play chess among seculars and laymen. The cardinal found fault with the bishop, who argued that although dice were forbidden by the canon law, chess was not. The cardinal wrote that he had, however, overruled him, and inflicted a penance. Madden accepts this anecdote as genuine, and refers to epistles of Damiano, 4to, Paris, 1610, p. 45.

Apart from mere allusions to the game, as a thing known, and moralities on it like Cessoles', the earliest set treatise is first noted by Allen among the Cottonian manuscripts—Cleopatra, B. ix.—as 'a curious little treatise on chess on vellum of the middle of the thirteenth century in old French.' In his MS. there is a fair copy, as well as he could make it out, in 1821. I saw the MS., but it was another matter to be able to read it. There are many other references all down the stream of manuscripts until the fair haven of print is reached.

In Ellis's 'Metrical Romances' a selection from the history of Wace is given, who was born in the reign of Henry I., and who wrote the 'Brut d'Angleterre,' from the history in Latin, by Geoffrey of Monmouth. In describing the ceremonies and

sports at King Arthur's coronation—somewhat too early a period—he says:—

> 'Tielx joient au hasart
> L'estait un gien de male part,
> As eschiez joient plusors
> On à la mine ou gien majors.'

In prose—'Some played at hazard, which was an evil game; others at chess, either the less or greater.' The only greater game known is that of Tamerlane, which cannot be the one referred to. Warton places the date of Wace's part of the work at 1160.

Robert of Gloucester, a monk of that abbey, who 'clothed the fables of Geoffrey of Monmouth in poetical language,' in English, wrote in 1180, of the same entertainment, thus:—

> 'Some with lance, some with sword without villainy,
> With playing at tables, other at chekere.'

There are stories from the MSS. of deadly quarrels over the board between princes, and warm love-makings, and instances of wonderful abstraction from pressing affairs affecting the liberty or even the life of the players, which, to extract from the 'olla podrida' of Twiss and other writers, would unduly extend my idea of a chapter on 'the beginners of chess.'

The last-named author, after all said against him, has, with the aid of Douce, made the largest and most miscellaneous collection of anecdotes and

antiquities, while [illegible] elegant discoverer and [illegible] ture. In addition to the [illegible] Chaucer and Thomas [illegible] Lydgate, Boccacio, [illegible] against it. Skelton and [illegible] whole dull play. [illegible] Burton, the anatomist of [illegible] and the author of the [illegible] the game—probably only [illegible] —with disapproval.

As Warton [illegible] account of the romance [illegible] castles, where many persons of [illegible] assembled, and who did not know how to [illegible] their time, it is natural to suppose that different parties were formed and different schemes of amusement invented.' No wonder chess was a great resource with the knights and ladies. There was then no uncommunicative reading and tobacco smoking; and, after the serious duties of religion, of house managing, heraldry, and embroidery, and listening to romances for the women, varied with hunting, hawking, fighting, and carousing for the men, there remained dice and the chess-board. I

[1] Thomas Occleve translated, A.D. 1411, a work by *Egidus Romanus*, born 1216, whose work was the foundation of Cessoles'.

[2] First printed by Weber in his 'Metrical Romances' (1810).

think Cervantes makes it a part of the Don's scanty furniture. Chess was not a middle-class game, but a veritable *shah-i-ludi*, taking that to mean a game for kings.

There is not so much reference to it in (English) writers of the seventeenth and eighteenth centuries. The chess-players in the latter, as well as in this, were a class among themselves. Our writers on the game and its intricacies, and on problems, quite a different department in itself, are not to be compared with those of Spain, Italy, and Germany. Rowbotham was early, but his work is very elementary, as are those of Saul and plain Captain Hortin.

As to the prevalence, however, of the game in the seventeenth century, there is an instance from Twiss's book (vol. iii. p. 36), taken by him from the memorable occurrences in 1644, at the end of *Mercurius Rusticus*, 1646: 'Waller, attempting to pass Isis at New Bridge, and, being then repulsed, retired to Abingdon, where to revenge himself he demolished Abingdon crosse, defaced the church, burnt all the tables and chess-boards, and plundered most of the people of their goods.' Curious prominence of 'chess-boards,' unless the Parliamentary General was set against all such games, or the chronicler himself had a tenderness for them and had his own burnt.

R. Lambe, vicar of remote Norham-on-the-Tweed,

in 1764, wrote an interesting little work, chiefly on the history of the game.

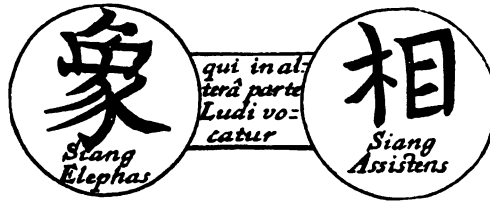
There is a compact account of European writers in an edition of Staunton's Hand-book, of 1876, by R. B. Wormald, and in letters on chess by Vogt, a German, translated by M. Ewell. *Vicent* wrote a work in Spain, 'in the Catalan language,' in 1495, but no copy of it is known to exist. *Lucena*, of the same nationality, followed him in 1497, and is supposed to have borrowed from him; and his work marks the transition from Persian chess to the modern form, and some of his problems are constructed according to the present move of the Queen, which he terms the new way; and in his day a Pawn might take *en passant*, and when it reached the last line it became a Queen.

Damiano, who has given his name to a gambit, was Portuguese, and wrote in 1512. *Ruy Lopez* (1561), again, was Spanish. *Salvio* wrote at Naples 1604, and *Carrera*, the Italian, in 1617. This writer had views on the history of the game, and has been translated by W. Lewis, who says, 'he has not thought fit to translate the whole of the original, being unwilling to make a large volume, and that what he had omitted could not, however, be of any use to the practical chess-player' (!) 'such, for example, as the chapter on the origin of the game.' However, there it is in the original for anybody who

can get it to read. The great Quaritch has, or had, a square copy bound in vellum for sale.[1]

Gustavus Selenus, Duke of Luneberg, printed a work in German at Leipsic in 1616. He has gathered many of the stories floating about. I was able only to regale myself on the outside of its contents—a handsome work with steel engravings of people playing, as usual, with their hats on, far superior to our earliest *Rowbotham*.

[1] It has been left to 'Will H. Lyons, Chess Bibliopole,' of distant Newport, Kentucky, to have the completest sale catalogue in the world of chess books, old and new. I only recently became aware of it through Mr. and Mrs. T. B. Rowland s 'Chess Players' Annual' (Dublin, 1890). Will. Lyons seems to have 'ransacked the book stores of England, Scotland, various German States,' and several other countries to some purpose. He has left London shops pretty bare.



CASTLE.

CHAPTER VII.

'Pythagoras did first invent
This play as it is thought,
And thereby, after studies great,
Its recreations sought.'

'WHA daur meddle wi' me,' sang the bold Scotch outlaw, Johnnie Armstrong, or some other borderer, and so the fair maid Sacchia may have sung. For the last four hundred years nearly, no one has meddled with her. Four-handed chess, not Captain Verney's amusing complication, but *Chaturanga*, and the capacious-minded Tamurlane's game of one hundred and ten squares, and eccentric round games figured in some of the early manuscripts, and the narrowed powers of Queen and Bishop have all disappeared, and the game has crystallized into its present form.

Neither Bismarck (when in power), nor the Tzar

of Russia, nor the Prince of Wales—one is more doubtful of the Shah of Persia—has the power to direct that the Knight shall move differently, or that a Pawn shall not take another *en passant;* but in the time of perfectly despotic Eastern potentates the mere whim of one of them, or the urgency of a flatterer, might have enforced changes—there is an instance in Timour ordering a larger game—for which chess historians and etymologists have been looking out for better reasons. We read how that when King Ahasuerus was angry he sent round an order 'that every man should bear rule in his own house.'

Now, to notice the changes in the powers and names of the pieces: Hyde has a chapter *de scaccario* —concerning the chess-board—and another *de scaccis* —concerning the chess-pieces. He enlarges upon the massive ornamented head-breaking boards and the agate and jewelled men. None of these exist now. Charles the First's board, in the Stuart exhibition, was comparatively plain. In the schedule of the property of Henry VIII., and of earlier kings, boards are inventoried.

On the other hand, with reference to simple ways of playing, a gentleman told me that once in India, when travelling with some natives and resting during the heat, chess was suggested. A board was drawn on the ground, and ingenious and sufficiently marked

men were carved out of the rib of a plantain leaf. 'The most precious and at the same time the most adorned and ancient of this sort of board,' Hyde writes, 'is one which I possess, brought from India, the gift of my magnificent and ever-to-be-honoured friend, Daniel Sheldon, Esquire, a merchant trading to the East Indies.' [1]

I do not gather from Forbes' book, or elsewhere, that it is precisely known how the game differed—say in England and France in the fifteenth century—from the present, only that it more resembled the modern Persian and Indian game.

It is pretty clear that as late as the Spanish author *Lucena* (1497), the move of the Queen was only being extended, as referred to above, and that the slant of the Bishop was over only two squares. The promotion of the Pawn into a Queen was earlier established, and this is one of the arguments against the Queen having always been a female piece, as the change of sex—so says a French writer—would be ridiculous.

According to the Saxon poem, printed in full by Hyde, as quoted before, the Pawn became a Queen. The words *Regina* and *Ferzia* were both used for the same piece.

As to the chess King, Forbes quotes Staunton with approval: 'The moves and powers of the chess King

[1] Not in the Ashmolean Museum.

appear to have undergone no change from the earliest times beyond the commutation of his ancient leap (once) into the privilege of Castling.'

So much has been written about their names and the changes in shape of the pieces that it is difficult to condense. The last new thing—new to me—I saw was in the Egyptian room at the Museum—to wit, a set of men for the game of *latrunculus* (redivivus).[1] The men were of different shapes and heights, but the board was divided into squares of about three-quarters of an inch by ridges, and had only five squares of a side. My opinion is that the Indian chessmen—there are some at South Kensington—and those figured by Hyde, *Sacchi Indici, plani lignei*, and *Sacchi Indici plani Eburnei solidi*, of plain wood and of ivory, as well as his beautiful set of men mounted on horses, camels, and elephants, the King with the umbrella of state held over him, and one Pawn with a firearm, another with a bow and arrow fitted to the string (see frontispiece), are all of Mussulman origin; as also are the elaborate and tall modern pieces of carved ivory made in China and India which we see under glass cases. For all we know to the contrary the Hindus, like the Chinese and Japanese, only indicated the men by written names on flat pieces, or by some very slight change of size.

[1] Was informed that no reference to chess in particular was intended.

At South Kensington there are many early European pieces and casts in 'fictile ivory,' in addition to actual Indian sets. The draughtsmen, however, keep pace in antiquity, and in Egypt go much further back. Recent researches by Mr. Petrie in the Fayûm, have discovered draught-boards of the twelfth dynasty, that is 4,800 years ago.

By the evidence of these pieces the Firz had very early turned into a Queen. There is a Queen seated in a wide chair, 'German, eleventh to twelfth century,' also the Isle of Lewis Queen of the same period, of which the original is in the British Museum. The Bishop, too, whether or not called Alphyn down to the fifteenth century, or, as he is now, *Fou*, by the laughing French, is a Bishop and nobody else, 'with mitre, book, and pastoral staff,' that is, he is so in the Isle of Lewis's set. There are also two Bishops seated in chairs, 'German of the thirteenth century, of which the originals are in Kunst Kammer, Berlin.' There is a 'King crowned seated in a bower,' 'German of the twelfth century,' and he is three inches wide at the base. Probably these very large men were leisurely carved only as ornaments. I have nowhere heard of any mention of similar curios as appertaining to the old Hindu princes.

The Rook is a tower simply, according to the German sets of the twelfth century, although

figured in later engravings like a double-headed eagle, or as an open book on a stand; and it is the only chess-piece which has been borne by several families on their coats-of-arms; sometimes of one form, sometimes of another. There is a font in Stamfield Church, of the date of Henry VI., with Rooks on the shields, shaped like pedestals supporting open bookstands. The arms also of the Rookwoods, of Kirby, in Suffolk, are 'argent, six chess rooks—three, two, and one—sable.'

Bifrons Rochus—double-faced Rook—the piece is termed in the poem given by Hyde, and *Ruc* in the Hebrew of R. Abraham Abben Ezra (1174). *Ruc recta incedit in viâ suâ*,[1] in Hyde's translation. That writer enlarges: 'Others contend with a greater degree of probability that our little Rook is that bird of incredible size which is said to dwell in the isles beyond Madagascar near India, concerning whom Phiruzbardius relates: "The Roc is an immense bird, able to carry off the rhinoceros . . ."' (everybody will remember the bird in 'Sindbad, the Sailor'). Marcus Polus, the Venetian, too, has something of this, but Hyde carefully guards *him:* 'Polus, however,' he writes, 'asserts nothing of this sort as of his autopsia' (own seeing).

Abúl Hasan, the African and geographer, described the Ruch as an immense two-headed

[1] The Rook walks straightway in his path.

beast somewhere near the sources of the Nile. 'This beast is only to be allured to tumble into a trap by a man playing on a flute.'

Bland translates from an old Persian manuscript: 'The Rukh is a certain animal found in that part of Hind in which aloes wood grows. It is an exceeding large beast, of great fierceness, and all creatures are afraid of it. When a man sees it he runs away, and it follows him, and if there is no shelter for him, it kills him on the spot; but in the case of its being in a forest, and there is refuge in a tree, if it is a high tree, and the animal cannot reach him, it again attacks him and jumps at him, and continues to jump till it has no more strength left for the attack. This animal has two faces, and two heads, and four ears, and on each head two ears and one mouth; and two bellies, and on each belly four hands and feet.' Here Bland ceases from his author.

Hyde is of opinion that a dromedary was meant, and Bland is 'inclined in preference to all other animals to identify it with the hippopotamus.' Forbes' idea is that the Persians changed the Sanskrit word *Roka*, a boat, into *Rukh*, meaning a hero; but neither Hyde nor Bland give this meaning to the word, and a gentleman well acquainted with Persian did not know it, but only *Rustam*, for a hero. *Ruh*, or *Rukh*, means a face, as in the title of

Moore's poem, *Lâlla Rukh.* Sir William Jones's derivation of *Rukh* from *Rath*, a chariot—'first forcing it through the Bengali *Roth* to obtain a broader vowel'—is properly repudiated by Forbes and Bland.

The piece is called simply by a word meaning a tower in Swedish, Danish, and Norwegian, as I have been informed by a gentleman knowing these languages, and in modern Greek only *purgos*. In English and other South European languages, by both names, and to bridge over the gap between the Persian Rukh and European tower, Forbes supposes that there was an Italian word very similar in sound meaning a tower, which Douce (*Archæologia*, vol. ix.) had previously disallowed.

There is something attractive in the 'elephant and castle'[1] fancy. There was a castle-like erection, or *howdah*, on the back of the elephant, and therefore the piece got to be called Castle. The German castle-shaped pieces of the thirteenth century were certainly prior to the early European travellers to the East and their quaint illustrations, but the idea may have been obtained from the classical authors or from representations on medals. Forbes disposes of it, after his manner: 'Yet there be some wise

[1] *Hinc atque hinc altis stant propugnacula muris*
Quas dorso immanes gestant in bella elephanti.
—VIDA.

men who will have it that the Castle originated from the *howdah* carried on the back of the elephant—a speculation that speedily falls to the ground; for the piece called the elephant (*Fil*) by the Persians and Arabs was, and still is, the same as our Bishop, and never meant our Rook.' The lines, supposed to be from the *Bhavishya-purâna*, are 'Let each player place his elephant on the left of his King, next to that the horse, and last of all the ship' (nauka or roka).

But in (South) India now, as a friend tells me who used to play with a Brahmin, the piece having the position and powers of our Rook is called elephant, and the piece with those of the Bishop the camel.

In the English translation (1814) of Tiruvenkatâchâriya's essay 'Castle' is referred to, but I think it will be found to be elephant in the orignal Sanskrit Bland has been misled by the place—Bombay—where the book was printed, into supposing that the author was a Bombay man, and that his game formed 'a sort of *zend* between the Sanskrit and the modern Persian chess in which its Bombay votaries have preserved its symbols in preference to those of the pagan Chaturanga and the Mohammedan Shatrang.' But from his name the Brahmin must have followed his fortunes and his European patrons from South India. If no other reason is to be found

for the Castle, let it have been the fancy of some chess carver of renown.

In Russia, alone of European countries, the word is *lodiya*,[1] which means some sort of boat; and in Java it is *práhu*, which also means a boat. This is certainly curious—'which shows,' says Forbes, 'that the people of Java must have received their knowledge of chess from India at a very early period, before the war-chariot was substituted.' The same argument would apply to Russia.

There is no difficulty about the Knight, name or move. Horse in Sanskrit, horse in Persian, horse in modern India, or sawâr (horseman) among Mohammedans. Thence, by any easy transition, to *equestris* and Knight. In Danish he is *springer*, or leaper, *hippos* in modern Greek, and simply *kon*, horse, in Russian.

The Queen, on the contrary, has grown and changed her name and sex and move. There is no piece by that name in the ancient or modern East. In India the piece with the same powers is called *mantri*, the Sanskrit for minister, both in Bengal and in the south, corresponding to the Persian *Firz* or *Wazir* (Vizier). Hyde has several crabbed pages about her. In the Latin poem the piece is *Regina*, and in the Hebrew poem of the twelfth century, 'Phiz,' but it is not mentioned where the author,

[1] In Siam, Rooa.

Abben Ezra, composed it. Lydgate also has 'Fers.' Rowbotham (1562) adds the fanciful appellation 'Amazone.' As to the shape of the pieces, he adds: 'That is according to the fantasie of the workman.'

Hyde first disposes of his old authors: 'Abul Hasan'—the same geographer who enlarged upon the Rukh—'where he treats of the lakes from which the Nile flows, has it thus: "As regards the lakes from which the Nile flows, into these are poured abundant waters from the Mountains of the Moon, and in the desert near, men go to hunt a beast called *Pherz*, also called *Alzumúrruda*."' After some further account of the poison prepared from this animal, Hyde says: 'So my author states, but in my judgment the origin of the name is to be sought in Asia not Africa.' He then traces the word from the adjective *Firz*, wise, to *Firzan*, a manager of affairs, meaning the same as *sir-i-lashkar* (sirâsker), the head of an army, and does not try to derive Queen through a corruption of *Ferz* into *vierge*, but only says: 'In this place the Europeans awkwardly placed a Queen.' In all European languages the word for her means Queen. Forbes (p. 250) says that the Russians use also the term *Ferz*, probably quoting again from an article by Major C. F. Jaenisch in the *Chess Chronicle*, which I have not seen. I have not found this; oral authorities

mention only one Russian word meaning a Queen, but I think he is right in doubting the origin of the term through *vierge*, and that it is more probable that the introduction of the piece is due to the idea of some royal personage or chess-piece carver.

The King has always been, and is, Râjah in India, *Shâh* in Persia, and probably *Sheikh* in Arabia, and his move the same excepting in China and Japan, and of the Knight's leap allowed once during the game as a substitute for castling in use in the modern Indian game.

Beidak for Pawn is the word in the original, given by *Abúl-feda* in the truculent answer of Hârun Al Rashid made to the 'Roman dog,' Nicephorus, and Hyde says it is from the Persian *piyâdah*,[1] now in use in all Mohammedan countries, including India, but not by Hindus, who use a vernacular, or Sanskrit-derived term for foot soldier. The English word is through the Spanish; and *peon* all over India is the Anglo-Indian term for an armed out-of-door attendant, derived from the Portuguese.

'My Liege, I move my Bishop,' said Becket to Henry II. over the board, according to Tennyson; and as there were pieces in the North, carved like Bishops in the twelfth and thirteenth centuries, the piece on the board in 'the castle in Normandy,'

[1] Rather *piyâdah* may be from *beidak*, an Arabic scholar has informed me.

may also have been so, but the name Alphyn and Alphinas is found in print and manuscript after he was figured as an ecclesiastic. *Fou* (court fool) has always been the French. 'The Bishop,' Rowbotham writes, 'is made with a sharp toppe and cloven in the middest, not much unlike to a byshopps miter. . . . In the ancient time the Frenchman named him Foole.' His genealogy is *hasti*, the Sanskrit for elephant, (*hatti* in modern Indian languages) in Persian *Pîl*, Arabic *Fîl*, or *Al-fîl*. The transition from an elephant to a Bishop is not bridged over, although the French *fou* is suggested by Forbes to have come straight from Fîl. He would have been down upon anybody else for saying it.

In Russian the piece is *slon*, an elephant, though not carved like one, and *shoot*, a fool. In Norwegian and Danish, *Lober*, a runner, and in Swedish, *Lopare*. In Hyde's poem the Bishop is *calvus*, one shaven, and in the old prints and manuscripts the Bishop is a rude figure like a bent cowl on the top of a chimney.

It is only in English that the word 'chess' terminates with a sibilant, and not with the sound of 'k.' *Les echecs* it is in French, and *Skâk* in Icelandic. Skeat, and Dr. Murray, in the great new philological dictionary, make it to be a plural word from old French. It is clearly derived, not from

satrang, the Arabic or Persian word for the game itself, but from a term used in the game when the King was attacked.

M. Sarrasin, the French writer, who died in 1654, has his piece of *opinions du nom et du jeu des echecs*, and favours *calculus*, as the origin, with an *s* put before it, as in squadrons from quadrons, but adds: '*On pourroit objecter seulment qu'en matière d'étymologie les mots sont comme les cloches à qui l'on fait dire ce que l'on veut.*"

Chaucer's 'Book of the Duchesse,' that is dream of the Duchesse, is cited for an early use of the word in English:—

> 'Full craftier to play she was
> Than *Athalus* that made the game,
> First of the chess so was his name.'

A writer in *Notes and Queries* of April 17, 1858, has suggested that this name may have been got from 'Herodotus,' i. 93, who writes, however, of '*Atuos* tou Maneô Basileos,' who invented dice and *astragaloi* (dibbs) and the like games.

There is mention of the word, in English, prior to Chaucer in the 'Boke of Penance,' printed with the *Cursor Mundi* in part v. of the Early English Tract Society's works, 1868:—

> 'Tha me liked ai vm-quile,
> In vnnait wordes lath and vile
> Til idel gammes chess and tablis,
> Bot or eigning hert and rime and fablis.'

So regrets the supposed penitent.

Also in the Romance of King Alexander, translated by an unknown hand of the fourteenth century, from the earlier French, and printed by Weber in 1810:—

> 'Alisaunder sat in a samyt' (satin),
> And plied at chess in his delyt.'

In the earlier writers it is 'the chesse,' and sometimes 'the cheasts.' The only person I ever heard call it by the latter name was an old female servant when I was a boy. The captain of an Indian trading barque knew it as chequers, and he used to wonder why Mr. S. and Miss W. were always playing at chequers. This word, or a *chequere*, when used in the old romances, may have included draughts, which ought to have been commoner, as easier to learn.

Also, there is a very early notice of the game in Alexander Neckham's Latin work 'On the Nature of Things,' printed and edited by T. Wright. Neckham was born in 1157, and was foster-brother to King Richard. In his chapter *De Scaccis*, he is as angry about the game as the cardinal of another story—'*O quot millia animarum orco transmissa*' (Oh, how many thousands of souls, by the occasion of this game, have been sent to hell!)—'a game in the

course of playing which *Reginaldus*, the son of *Eymund*, killed a gallant soldier who was playing with him in the palace of the Great Charles with one of the chess-pieces.'

KNIGHT.

CHAPTER VIII.

'Ludus saccorum datur hic correctio morum'!
—SIMON ALYWARDUS, 1456.
(*Cited by Hyde.*)

AT page 67, vol. i., of his 'History and Literature of Chess,' Van der Linde thus refers to Duncan Forbes: 'But we have another bone to pick with Forbes! The reader must be told that Firdausi's first account of chess has come to an end, and that it contains nothing about the rules of the game; but Forbes, at page 55, after the words, "arrangement of the pieces," puts in a fictitious passage (not forthcoming in the original) about "names of the pieces," and after this deliberate insertion follows the conclusion: "When Buzurdjmihr"! (astonishment at the spelling, it is presumed) "had thus explained the evolutions of the ebon and ivory

warriors," *Alpha* and his collaborateur sought for it in vain in the Schâhnâmeh of Macan from 1744 to the place about the movements of the pieces, and asked in *The Illustrated London News* "from what manuscript Forbes had derived his translation describing the moves of the pieces in chapter vi. of his observation?"' Forbes had the impudence to answer on the 19th of November, 1855: "My answer to," &c.

After quoting in English a part of Forbes's answer to *Alpha*, which, as well as *Alpha's* letter, had better be given in full from his book, Van der Linde proceeds: 'This answer, or a part of it, would not pass muster in a conjuror's booth, and Forbes goes on like a veritable Jesuit' (to contradict *Alpha*). 'Let any one compare his foolery with the wisdom of Busurdschmir' (*sic*).

Forbes's account appeared originally in the form of letters to *The Illustrated London News* twenty years prior to Van der Linde's book; and they were reprinted with additions and notes in 1855, and were finally enlarged in his volume of 1860.

Under the heading, 'Chess Query,' a writer, signing himself *Alpha*, wrote in November, 1855, to *The Illustrated London News* as follows:—

'A point of the greatest interest in the history of chess is the description given by Firdausi in the Shâhnâmeh, of the position and names of the pieces

when the game was first introduced into Persia. I should therefore be extremely glad to know from what manuscripts (their dates, &c.) Dr. Forbes derived his translation describing the "moves of the pieces." In chapter vi. of his observations he informs us that he has chiefly followed the MSS. add. 18188 (written A.D. 1486) and 7724 (written A.D. 1621), preserved in the British Museum; but I am assured by a competent authority that this account of the moves does not occur in either of the above MSS.; nay, more, that it is not to be found in any of the copies of the Shâhnâmeh, in the British Museum (including a copy of great antiquity, recently acquired, written A.H. 675 (= A.D. 1726), nor is it even in the text of Firdausi, published at Calcutta in 1829, by Macan. It is true, however, that Hyde ("Hist. Shâhiludi," p. 63) quotes some lines from a copy of the Shâhnâmeh, in which the moves are noticed; but this text does not appear with the version given us by Dr. Forbes, and the MS. from which it is taken can scarcely be relied on, since it contains some interpolated lines in which two camels are added to the other pieces on the board.'

Forbes answered, originally in the same paper, and afterwards inserted the correspondence in his book. He says: 'The reader may easily conceive that this pithy communication gave me some temporary annoyance—that is, an annoyance of a week's

duration—till the next day of publication, on which I sent the following reply: "My answer to *Alpha* is, that the MSS. from which I made (not 'derived') my translation describing the moves of the pieces are precisely those I mentioned, viz., No. 18188 and No. 7724, preserved in the British Museum. At the same time I consulted some nine or ten other MSS. of the Shâhnâmeh there, as well as Macan's printed edition; yea, more, I consulted the so-called copy of great antiquity alluded to by *Alpha*, before it came to the Museum. Well, in all of these, with, I believe, only one exception, the account of the moves does occur exactly as I have given them; always excepting, or rather excluding, a couplet about the two camels, which I agree with *Alpha* in viewing as an interpolation. Now we join issue, as the lawyers say. *Alpha* denies the existence of the account of the moves in every copy of the Shâhnâmeh in the Museum, as well as in Macan's printed edition. I, on the other hand, pledge my truth and honour that the account of the moves does occur (with at most one exception) in every one of the manuscripts of the Shâhnâmeh in the Museum, as well as in Macan's printed edition, and I am quite ready to point out the passage in all of them to any gentleman or scholar who may have the least doubt as to the matter."'

I looked into the columns of *The Illustrated*

London News of that date and did not find that *Alpha* pursued the subject any further, or expressed himself dissatisfied, or satisfied—which he might have done—with the answer. Forbes added in a foot-note at page 57 of his *book* :—' The misconception on the part of *Alpha* arose from a very simple circumstance: in Firdausi's account of the game the story happens to be interrupted in the middle by the insertion of two other long stories, as we often see in the Arabian Nights. The conclusion of the above history, where the moves of the pieces are given, appears to have escaped the notice of *Alpha* altogether. In justice to myself I have reproduced the correspondence. I am quite convinced that no offence was intended, as most assuredly none was taken. In matters of this sort it is only the truth that offends.'

Now, to see what was the head and front of Forbes's offending. If he had a theory to support which would tend to bias his view of the authorities it was that the Hindus alone invented chess, and that the Persians had no hand in it at all—as seen in his sharp criticism of the pro-Persian Bland; and in chapter vi. he details the account given by Firdausi in the Shâhnâmeh of the introduction of the game to the Court of the Persian monarch Noushírwán. The Bâstân-nâmeh, or book of antiquity, contained the chronicles of the Persian

Empire down to the middle of the seventh century, and Firdausi versified it, as stated previously, by the order of Mahmúd of Ghazni towards the close of the tenth century. The Bâstân-nâmeh has long ceased to exist. Since Forbes wrote, Firdausi's work has been splendidly printed (every other nation excepting Spain and Portugal beats us in reproduction of Oriental works) in Persian and French, as alluded to before. Macan's edition is in very rough type. The French book was made after collation with the best existing MSS., and Van der Linde in his work quotes at length from the French of it.

At page 51 Forbes heads a section: 'The Letter from the King of Hind "to Kisra Noushírwán the Just and Great."' He places quotation marks over the last seven words, but does not imply that the words 'the letter from the King of Hind' were in the original. In the same way, at page 55, he prints in italics the words 'the arrangement of the pieces,' but does not cite them marked as from the original; and then follows a translation regarding this arrangement: 'The King occupied the centre of the line in the rear, and by his side stood an intelligent councillor,' &c. The next section is italicized in the same way 'the moves of the pieces,' and then proceeds in translation: 'The King moved one square in all directions.

The Councillor (our Queen) moved one square diagonally. . . . As to the foot-soldier, when he had traversed the whole field as far as the opposite extremity, he was rewarded with the rank of Councillor, and thenceforth took his stand by the side of his sovereign.' Both Macan's and Mohl's texts are the same here with the exception of a few indifferent words, and the necessity did not arise to compare them farther, nor to endeavour to consult the MSS. of which Forbes gives the numbers, as both prints had been already collated with the existing MSS. There does occur, in both Macan and Mohl, the moves of the pieces as given by Firdausi and translated into French by the latter, in volume vi., referred to by Van der Linde.

It is curious that *Alpha* or his coadjutor, if accustomed to digressive Oriental style, did not think of looking on a little farther. It is true that the first part—the arrangement of the pieces —as found out and explained to the Persian Court by the Persian minister (Dr. Forbes supposes that he had bribed the Indian ambassador) terminates here, and that the next section goes off to the game of nard[1] and how it was sent to India, and then to the narrative of the contending princes *Gou* and *Talhand*, and of the original invention

[1] The Pehlvi account, before referred to, makes some other game sent to India called *vinearthasada*.

of chess. At the end of this comes what, indeed, to give point and completion to the Persian minister's first discovery—the arrangement of the pieces—might have been expected to be introduced at once—to wit, the moves: however, that was Firdausi's way.

It certainly would have been more in accordance with literary custom had Forbes pointedly noticed this break in the narrative in his first mention of the subject, and had condescended to explain it more fully in his answer to *Alpha;* but he selected what he required from the original, and, in fact, allows more prompt power to the Persian Chess faculty. I am at a loss to see any justification for Van der Linde's savage charges of fraud; and it is a matter for regret that he should have disfigured his monumental work thereby. There would indeed have been 'wigs on the green' had the fiery little Highlander been living when the 'learned Dutchman'[1] wrote.

ADDITIONAL NOTES.

Page 149. It is more exact to state that the introduction to the last edition of Bilguer's 'Hand-

[1] Dr. Forbes died in 1868. There is a notice of him in the "Chess World," vol. iv. p. 269. Also in the new Biographical Dictionary.

book of Chess' has been 'thoroughly worked up and completed' by E. Schallopp, the Editor, and has received the sanction and supervision of Professor Weber. Upon the question of the early mention of the game in Indian literature, reference only is made to articles by Weber in the Royal Academy of Science of Berlin—in the proccedings of the Society for 1872, and in the monthly abstract for 1887. I think the contents of the first article broke the ground as to Jones and Cox and the *Bhavishya-Purâna*, and to Forbes' views being erroneous, and have been quoted by Van der Linde in his history. The second relates to a comparatively modern Sanskrit work entitled *Pârasi-prakâsa* (Light upon the Persians), in which the game is referred to by them as having come from India.

The eminent professor before referred to also has for the first time discovered, so to speak, and has printed in a separate volume (also in the volume for 1878 of the proceedings) the text in Roman characters of a work entitled *Panchadandrachattra-prabandha*—'Story of the Five-stick Umbrella'—in which *chaturanga* is referred to as a dice game. Van der Linde, in the opening of the 'Quellenstudien' has referred to this fully, also to the previously known story of the thirty-two images of King Vikrâmadityás throne ('Indian Studies,' vol. xv., 1878).

Although that monarch is supposed to have been

of the first century, the date of these stories, though by no means modern, cannot be assigned.

Dr. Klatt, in number xxxiii. of the above journal, has quoted two Prâcrit lines from the Lexicographer Dhanapâla, which the Sanskrit commentator moralizes to refer to *chaturanga*, and has argued that the commentator was contemporaneous with Dhanapâla[1]; but Van der Linde, on page 4 of his 'Quellenstudien,' strenuously denies this (page 144). In the *Edinburgh Review* for October of this year will be found an article on the Literature of Tibet, referring to the Kah-gyur.

[1] Circa 973 A.D.

ANGLO-SAXON CHESSMAN.

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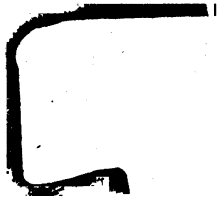
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